

Sydney Chidley: "The Function of Scenery."



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THE FUNCTION OF SCENERY

BY SYDNEY CHIDLEY

The highest function of stage scenery is the just interpretation of the locality of a drama, a function too often lost sight of in the desire for mere decoration. The distinction is important; neglect of it has led many thoughtful friends of the stage to believe that scenery is of secondary importance, that it should be a mere background to the actor's figure, or that it may even be dispensed with.

The critics who sit upon the French *stratagems* nurse the notion that scenic painting should be restricted to a neutral suggestion of locality, which shall not intrude itself upon the spectator's eye; an opinion the more remarkable as the scenic artists of France have shown great natural aptitude for stage arrangement.

When the advocates of such views are examined, it usually appears that the idea is based upon a belief that scenery was not in use at the epoch of the great dramatists of the Christian era as distinguished from the Greek and Roman periods. They beg a conclusion without due premises; they imagine the omission arose from the mature judgment of those playwrights; they assume that the taste of the times was more attentive to the poetry and dramatic action.

Such reasoning is false in form; it is an instance of a deduction from a single premise where a conclusion can only be reached by a sorites. The elements affecting the question are far too numerous and complicated for any one to be selected as the basis of an axiom or as a safe guide to practice. To arrive at a fair understanding of the sororal relations of scenery and the drama when such high priests as Shakespeare, Ben Jonson, Molière and Lope de Vega were appearing upon the horizon, the religious, political and financial state of society must not be overlooked.

Civilization in many respects had rolled back a thousand years with the fall of the Roman Empire, and perhaps in nothing more palpably, than in the matter of public amusements.

The ballet, for instance, which in the reign of Augustus, boasted the perfection of a Bathyllus, a Pytades, and a Hyllus, slumbered with the last public appearance on the stage of the Empress Theodora, not to wake again till 1489, on the marriage of the Duke of Milan, after which it slept again for another century till Catherine de Medicis produced Circe and Her Nymphs.

Under similar influences, the theatre proper remained quiescent for a similar period. From the great Roman theatre of Emilius Scaurus, half a century before Christ, it is difficult to trace a record of the erection of theatres until one was constructed in Paris in 1548 for the miracle plays of the Confraternity of the Trinity.

The first London theatre was built in 1576, and the first Italian theatre seems to have been that at Florence in 1581.

Even those buildings were rather halls with a scaffolded stage in them than theatres of either the classic or the modern form. The first of the modern arrangement was the Parmesan Theatre constructed in 1618.

The causes of this dormancy of the dramatic arts must be looked for in the fierce conditions of Europe which crushed out the arts of peace.

When the Tartar tribes crossed the Oxus and overran Europe with the debasing influences of Mohammedanism, a supreme blow was dealt at progress and prosperity. If Charles Martel had not stemmed the tide of invasion the drama might to-day have been unknown except as a historic memory of Thespis, Aeschylus, Euripides and Sophocles.

Instead of being one of the great factors of the world's activities it might have a puzzle for the bookworm.

The Saracenic influence affected the drama in another equally direct way; the religious fervor and military absorption of the wars of the Crusades deprived Christian Europe of its artistic attainments no less effectively. The development of the stage was as much re-

tarded by resistance to Ottoman power as by Ottoman dominion itself.

Then came the alternating persecutions of religious factions in England, with the Wars of the Roses, the Cromwellian Revolution with its Puritanism, and the struggles in France between the dominant religion and the reformed religion.

One of the most disastrous influences on the arts of peace was the prevalence, for centuries, of the feudal system, which in effect divided the population into two classes—the one consisting of powerful, scheming political and military leaders, always consumed with their own ambitions—the other a body of serfs whose principal office it was to till the ground and supply the raw material for soldiers.

The great dramatists only appeared with the dawn of a more peaceful era. Shakespeare's work began twenty years after the Massacre of St. Bartholomew, and while the causes which led to the civil war in England and the temporary suppression of the drama, were fermenting. It took forty years longer for the world to be ready for Molière.

The general wealth and condition of the masses were vastly different from that of today. Foods were coarse and limited in variety, clothing was woolen, a pair of silk stockings were considered a present fit for a queen; what are deemed necessities to-day were, in many instances, unapproachable luxuries.

Peace and prosperity at the date of Shakespeare had not had time to develop either a class wealthy enough to reimburse theatres, or managers able to invest anything in scenery, or a public sufficiently refined to appreciate it.

It was not for lack of artistic taste in the authors, as all Shakespeare's plays are eminently adapted to spectacular effect and with an aptitude so woven into their very structure as to force the conclusion that Shakespeare at least cherished the hope of seeing them so produced.

Indeed, it is not so certain as is generally assumed that he did not use scenery of some kind. It had been used for a century in the sacred plays at the Cathedral of Florence, and may have been known in England.

In the Midsummer Night's Dream, Shakespeare makes Wall and Moonshine the vehicle of a rude suggestion of scenery and properties, a thing he would hardly have done if scenery were not in some degree understood by the audience. That he felt the advantage of scenery as a dramatic interpreter is attested by the elaborate panoramic word pictures of Chorus in Henry V. Many significant passages occur in the plays, like Lorenzo's address to Jessica:

How sweet the moonlight sits upon this bank. Here will we sit Jessica, look how the floor of heaven is thick inlaid with patines of bright gold.

And again the Duke in As You Like It:

The scene wherein we play in.

In the same play, Orlando addressing the moon:

These trees shall be my books, and in their barks my thoughts I'll character.

In the garden scene of The Twelfth Night: Get ye all three into the box tree; Malvolio's coming down this walk.

In King Richard II.:

Barklough Castle call you this at hand?

In Henry IV.:

How bloody the sun begins to peer above yon rocky hill! the day looks pale at his distemperance.

In King Henry VI.:

Within the Temple Hall we were too loud; the garden here is more convenient.

All are instances pointing to scenery; some of it practicable and even local.

When dispensed with it was from insufficient means, and such devices as Chorus were but the compromises of genius. They were made in the same spirit as Salvini's, who, on the recent production of The Gladiator, through lack of time, failed to obtain a statue of Jupiter. Poet and artist that he is, he met the emergency with "Jove is in the air; I will address him in the sky," but none the less he regretted the statue.

Chorus meets just such a case. When Chorus, as in the great Phelps' revival, was supported by an actual representation of his

descriptions, the effect was immensely enhanced.

Surely Shakespeare must have contemplated scenery for The Tempest and A Mid-Summer Night's Dream, even if he had to do without it.

The argument that because in a transitional and poverty-stricken age he had to forego it, therefore to-day, with vast resources, it should be dispensed with, is the precise parallel, syllogism for syllogism, of an argument that a thirsty traveler without water in the wilderness ought to need none when he reaches the fountain.

At the earliest period the want of scenic adornment was felt. The construction of the open-air Greek theatre indicates that the wall behind the acting and the orchestral platforms served the office of a sounding board. To save it from being unsightly it was architecturally decorated and it was very natural to make that decoration suggestive of the play.

It was accordingly called *scena* or the scene. The very names *theatron* and *scena* have a logical connection.

The development of the drama induced changes of scenes, as the plays of Aeschylus and Euripides prove.

The decorated wall could not be changed, so resort was had to perpendicular revolving prisms at each end of the platform, called *periaktoi* or wings, upon the sides of which subjects were painted. These prisms turned sound as occasion required.

Passing over the feudal period to the revival of the theatre in the sixteenth century, we find a very early tendency to the use of scenery. It is true that prior to Peruzzi in Italy, about 1500, and to Sir William Davenant, in England, in 1645, the records are only inferential, but its non-use cannot be argued from the absence of a record, while on the other hand, sketches of scenes by Servandoni and by Bibiena Galli have been preserved which show all the modern arrangements of drops, borders, wings and set pieces with proscenium, and the attendant apparatus of rigging, loft and fly-gallery, and, not least, the application of strictly accurate stage perspective to the subject.

We are left to choose between the hypothesis of all that complicated machinery being a sudden invention, or being the result of long experience, as in the growth of all other arts. The second alternative implies the existence of scene painting as an advanced art long before any discoverable historic record.

From Peruzzi's time stage decoration has had hundreds of brilliant minds at work upon its continuous development, until the question has arisen whether it should be restrained as overshadowing the art of acting.

Cicero was of the opinion that all the arts of mankind have somewhat of a common bond and almost possess a relationship among themselves. That opinion has a basis of scientific truth; a consideration of its scope may aid us. While some of the theatrical alumni would make acting paramount, many English dramatists, managers and critics think that the more brilliant the spectacle the more it assists the actor. Moreover, the public, which pays large prices for theatrical performances, expects the sister arts of music and painting to be served up with it. All three are necessary for perfect and poetic rendition of the drama; they appeal to the highest of the human senses. Their mutual sympathy always raises the tension of the faculties.

Was ever a suggestion made that the music in a theatre could be too exquisite? Instinctive sense repels the notion. Why suggest it in the case of painting? It is said the actor is reduced by it to a secondary importance.

Then it is clear the actor is less the master of his art than the painter, although he possesses infinitely greater advantages. The painter appeals to the eye and understanding, but with the last touch of the brush the limit of his influence is fixed.

The actor has his personal magnetism, his voice, his action, his gestures, the sentiments of his author and all the mental machinery by which the emotions of men are swayed. If with such tools in his hands he allows the

inanimate canvas to outweigh him it is his shame.

The sisterhood of the arts is most visible in a stage representation. Without the local scenic representation the work of the actor is reduced to elocutionary recital; with it "the mirror is held up to nature."

If, then, these arts cannot be parted without serious detriment to the primary art of histriomachy; if scenery reflects upon the drama as an aid to its effect, what excuse is there for stopping short of the highest excellence?

To deliberately refrain from perfection is contrary to every modern idea of progress. When it is considered that the scene painter's art involves the very highest and most widely scientific principles, it is a wrong to propose fetters for it; it is fettered more than enough by its commercial conditions.

Its best effects are the result of the qualities of generalization. The broad treatment of light and shade and of color demanded by the peculiar conditions of the stage, are concentrated by the practiced artist only after years of patient study, by which he is able to select or reflect from nature, and to make the irrefragable rules of art his servants, and not his masters.

The tyro is made captive by details, the master handles as his tools the broad groups of nature's leading principles. The power to generalize and to discriminate between essentials and non-essentials is the final mastery of the mind over mere imitation.

The higher the mental qualities of the artist, the greater his freedom from conventionality. Compare the two great divisions of style in art—the Dutch and the Italian schools. Painters of the Dutch school would spend weeks in painting a carrot. The works of this school are marvelous transcripts of nature. But so are photographs. On the other hand, the Italian school in its broad division (the individual schools of France, Venice, Spain and England, have their special limitations), is a school of generalization. Accordingly, we find its great master-exponents to be men of enlarged knowledge and capacity. Michael Angelo, whose conceptions were immeasurably grand, was a poet, an architect and a philosopher. Paul Veronese was an ambassador. Leonardo da Vinci, Raphael, Titian and Tintoretto were learned men. Rubens and Vandylke, though by birth, Dutchmen, were painters of the Italian school, and were linguists, scholars and diplomats. Velasquez was an ambassador. Joshua Reynolds was a philosopher and orator.

The artistic development of the drama is fostered and advanced, the more such art is enlisted in its service with such artists to execute it.

The ambitious strife for perfection among all the liberal arts, with the stage as a common bond, is the only real guarantee for the life of the drama in an age which knows no rest in the struggle for supremacy in every problem that can be presented to human understanding.

Walter Edgar McCann will contribute an article entitled "Dramatists and Doctors," next week.

POST-GRADUATE HOSPITAL BENEFIT

The joint benefit at the Metropolitan Opera House, Palmer's, the Broadway, and the Union Square Theatres last Thursday, in aid of the Babies' Ward of the Post Graduate Hospital, and to endow beds in that institution for the Actors' Fund, was very successful. Volunteers were numerous and an excellent programme was given without any hitches. The exact financial statement has not yet been made by the officers of the Post Graduate Hospital, but it will be in the hands of President A. M. Palmer before the annual meeting of the Actors' Fund on Tuesday next.

In the meantime, however, the directors of the Hospital announce themselves as ready to live up to their agreement, and any sick or disabled professional who is vouches for by the Actors' Fund will be cared for in the Actors' Ward.

THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,
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CURRENT AMUSEMENTS.

BROADWAY—CASTLES IN THE AIR, 8 P. M.
CASINO—THE GRAND DUCHESS, 8:35 P. M.
FOURTEENTH ST. THEATRE—SILENT PARTNER, 8 P. M.
GRAND OPERA HOUSE—FAUST, 8 P. M.
KOSTER AND SHAI'S—VARIETY AND BURLESQUE, 8 P. M.
LYCÉE THEATRE—THE PRIVATE SECRETARY, 8 P. M.
PROCTOR'S 23D ST. THEATRE—MCKEEAN'S PLUMPTION, 8 P. M.
TONY PASTORE—HARRY KERNELL'S CO., 8 P. M.
THIRD AVENUE—A BIG BABY, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.

GOOD NEWS.

WE are indebted to Manager A. M. PALMER for cheering news respecting the programme mapped out for next season at the Madison Square Theatre. Having treated us to a course of polite melodrama and out-and-out farce, our distinguished manager now promises us a series of productions that are designed to furnish the most refined amusement to the most appreciative class of playgoers, and to satisfy the aesthetic requirements of that portion of the New York public which demands—often in vain—from the stage a finer grade of plays and performances than the majority of persons insist upon.

Mr. PALMER informs us that he will endeavor to present a series of charming plays and comedies in which the artistic aim shall be paramount. He is convinced that there is a public for such works in this city and that it will respond to such an appeal as he proposes making to them. He means to depart from the popular managerial ambition to secure long "runs," and to place his main dependence upon frequent changes of bill that will serve to constantly attract to his admirable theatre the playgoers of the sort before-mentioned. Instead of one first-night during the whole season, as heretofore, half-a-dozen *premieres* will occur, with the certain result that the best patrons and supporters of the house will experience a steady and a pleasurable interest in the year's outcome. One reason why Mr. PALMER is able to adopt this delightful plan, and the principal one, is that he has secured a quantity of dramatic material of the necessary quality and variety. Opening with *A Pair of Spectacles*, a piece that has secured a decided success abroad, he will present in comparatively rapid succession a series of peculiarly stimulating plays, including Ibsen's *Pillars of Society*, which probably possesses greater possibilities of a favorable American verdict than any of the Norwegian's much-discussed dramas.

We congratulate Manager PALMER on his determination. We believe confidently that it will augment the value and the importance

of his fidelity to the stock system and that it will give birth to a new and a permanent regard for the best of all methods of maintaining the drama in its integrity and health. There is a large class of refined and educated theatre-goers in this town, and when the Madison Square is no longer given over to pieces that run the season through but is conducted strictly on the plane that naturally calls for their support, we are certain that it will be given generously and steadfastly.

The new order of things to be instituted by Mr. PALMER is just what the stage and the public need at this time. We shall be greatly disappointed if it is not instrumental in giving an appreciable lift to the character of metropolitan theatricals.

SHAKE OFF THIS APATHY!

THE proposed amendment to the Inter-State Commerce Act enabling railways throughout the United States to give reduced rates to theatrical companies has been referred to the Committee on Commerce of the House of Representatives. There it will remain and there it will die unless theatrical managers and others vitally interested awake from their apathy and take decisive steps to push the bill to the successful passage that almost certainly awaits it if a proper degree of interest and activity is displayed.

Ever since the Inter-State Act went into effect on April 5, 1887, managers have groaned and sweated and complained bitterly under the unjust burden it imposed upon them. They argued, and with abundant reason, that the increased cost of transportation robbed many of the means of subsistence, crowded others to the wall, decreased the profits of others to a minimum and altogether reacted most disastrously upon every branch of the theatrical business. Their complaints took the form of sporadic protests, until, about a year ago, the Managers' Association was formed for the express purpose of urging some form of relief and acting concerted to procure it.

The object of this Association was most praiseworthy, and for a short time its proceedings were observed with expectancy. Finally, when the test case respecting party-rates was instituted against the Baltimore and Ohio railway, the Managers' Association made a fight for the relief whose urgency had given it birth. An able advocate appeared in its interests before the Inter-State Commerce Commission, and several managers went to Washington and testified. But the result, as might have been expected, was fruitless. The Commission has no power to alter the law; its business is to interpret it according to the letter and the spirit, and to see that it is not violated. Whether justly or unjustly, the Act distinctly forbade party-rates and the Commission had no alternative but to ratify its provisions and insist upon their enforcement.

This hopeless effort having failed, the Managers' Association relapsed into a state of idleness and apathy, and nothing further was done. It remained for a manager who is not a member of that body, Mr. JOHN W. DUNNE, to do individually what the Association might long ago have done collectively and what THE DRAMATIC MIRROR pointed out as the only feasible course—that is, to procure the introduction in Congress of a bill amending the Act so that railways shall be permitted to issue tickets at reduced rates to members of the theatrical profession traveling in companies. Having accomplished this much, Mr. DUNNE came on to this city, expecting to secure the immediate and necessary cooperation of the Managers' Association and of others similarly interested in the passage of the amendment, in presenting to the Committee on Commerce evidence of the justice and righteousness of the relief aimed at by the proposed measure, and demonstrating that it is demanded by the representative men engaged in the theatrical business.

Mr. DUNNE has worked disinterestedly and conscientiously for a week and he has met with scarcely any encouragement, and not a vestige of the practical support that he believed would be promptly and cheerfully forthcoming. Inert apathy has been encountered on every side. The men who have done the most groaning and complaining seem unwilling to respond, now that the road is cut out for them and they have only to traverse it manfully to find the remedy they themselves had blindly, and unsuccessfully,

sought. The men who talked most, as is usual, are listless now the time to act has come.

The Managers' Association has gone to sleep and evidently cannot be awakened by ordinary means. The President, when approached on the subject of accelerating the bill, promptly authorized the calling of a meeting; but the Secretary, who appears to act independently of the presiding officer, declined to summon the members of the Association on the ground that he had already quite enough bother with the Inter-State business and, in his personal opinion, there was no use in having the members meet. Instead of doing his plain duty, he relieved his conscience by sending to Mr. DUNNE a package of stale letters, for transmission to Washington—most of them a year old—written to the Association by the passenger agents of a number of railways, and which have practically no bearing whatever on the amendment and are unlikely to either inform or influence the Committee on Commerce.

The Managers' Association should open its eyes at once; hold a rousing meeting—whether the Secretary approves it or not—to which managers and actors generally should be cordially invited; endorse Mr. Hanshaw's amendment in unqualified terms; appoint a delegation to visit Washington and present a petition urging its passage to the committee; issue circulars to managers throughout the country calling upon them to bring their influence to bear upon the congressmen and senators with whom they are acquainted; in short, go to work systematically to make the amendment a fact before another season begins.

It can be done. Politics do not enter into the question; democrats and republicans alike will vote for it. But if this golden opportunity is to be turned to account, decisive action must be taken now. Congress will adjourn in a few weeks and there is just time enough to push the measure through.

Wake up! Act now! Managers everywhere in the United States should send letters at once to the congressmen from their districts calling upon them to give their support and their votes to Mr. Hanshaw's bill. The Managers' Association should undertake to see it safely through the Committee. If it throws off its stupid apathy and gets down to business this week the bill probably will be reported back to the House favorably inside of a fortnight. But there is no time to waste in dreamy meditation or pernicious inactivity.

Don't lose this chance. It may never come again.

THE FUND ELECTIONS.

FOR the sake of public opinion, for the sake of the noble mission of a great charitable institution, for the sake of the members of the association, let there be no acrimony, no "contests," no politics grafted from other professional organizations, no underhand tactics about the Actors' Fund elections next Tuesday forenoon.

It is clearly the duty of every man who has the interests of the Fund at heart—and no other kind of a man has any right either to hold office, or to enjoy the privileges of membership in it—to guard against a repetition of the occurrences that excited criticism last year and to use whatever influence he possesses to secure an honest, wise, amicable and—if possible—practically unanimous election.

It will not be a difficult matter to select an efficient and representative board of officers. Whether the majority of the members of the present board—who, in spite of the dubious circumstances attending their election last June, have made an excellent record for active and successful work—are retained in office, or whether other men, equally as earnest and enthusiastic, are chosen to fill their places is of little moment, since it is the Fund's welfare and not the bestowal of honors upon individuals, ambitious or otherwise, that is involved.

Therefore, let the forthcoming elections be peaceful and free from the rancor and the petty personalities that prefaced them a year ago. Let the Fund be regarded as tentative—as an organization separate and apart from all other organizations. Let its affairs be regulated and conducted by its own members, as such. The Actors' Order of Friendship is a worthy institution, but there is no reason why it should hold independent caucuses and bring its "ticket" to the meet-

ing of the Fund; and there is even less excuse for the athletic club that is known as the Five A's to be guilty of a similar departure from the bounds of propriety. Devices of this kind may gratify the boisterous ambition of the men that appear to be the bosses of these organizations and who seek to convey the impression that they carry around the votes thereof in their vest-pockets, but they are opposed to the methods which attend the conduct of societies organized in the name of sweet charity, and to the wishes of sagacious professionals and all other true friends of the Fund.

It is for these reasons that we urge the members to efface the memory of last year's mistakes by casting their ballots with a united purpose, and that purpose none other than to obtain a good and efficient board of officers and trustees without resort to, or toleration of, the electioneering tricks and other characteristics of a political contest in the purloin of Mackereville.

We have confidence in the good sense and wise judgment of the thinking, conservative class of professionals, both men and women, that preponderate in the membership of the Fund, and we believe if a duplication of last year's events are meditated by any faction that may be desirous of exhibiting power and partisanship of alien origin, that their counsel, influence and numbers will prevail in the interests of the Association and its mission.

LAWSUITS GALORE.

THEATRICAL lawsuits are almost as fashionable at this time of year as "testimonials" and that form of business speculation called benefits. It is getting near the actual close of the season and consequently those professionals that have any ground for litigating, and who find more or less satisfaction in resorting to that uncertain form of amusement are seeking their lawyers and burdening the court calendars with their causes.

Within a week the metaphorical woods have been full of dramatic plaintiffs and defendants, and the ingenuous and skilful lawyers that monopolize this class of clients are rubbing their hands with professional glee. For instance, the shrewd KIRALYS have been enjoined by honest WILLIAM J. FLEMING, and if they expect to reap any more shekels from Around the World they must scurry around and bring proofs of its ownership stronger than those adduced by the procurer of the injunction. FANNY DAVENPORT, out in Minnesota, is ascertaining whether a star can discharge actors from a company and give the reasons therefor in a public manner without paying \$10,000 more or less, for the privilege. The will of Mrs. TONY HART is being contested by her demented husband's relatives and AUDIE CORA REED, a friend and one of the legatees under a former testament. JULIA MALLOWE'S maid, who rejoices in the name of ANN TAKHILL, has brought suit against the young actress for unpaid wages. The MARSH Brothers, of Buffalo, are the defendants in a suit for damages instituted by an opera glass supply company, the cause being that the defendants have used glasses obtained from a company in another State, which is alleged to constitute an infringement of the vested rights of the former. BOTOSY KIRALY is endeavoring to restrain CARMENCITA, the dancer, from appearing under any other management than his own, while she puts in a counter-claim for arrears of salary. ISABELLA UNQUHART, having declined to pay an exorbitant dressmaking bill, has had the matter adjusted by an intelligent jury, which examined the modiste's product and concluded that it was not worth so much as the comely actress had been asked to pay for it. A supernumerary, who alleges that he was engaged for the season to appear as a valiant soldier in Richard III, by RICHARD MANSFIELD, has brought an action against that picturesque and insouciant actor for breach of contract. He only demands a modest \$100, which is not a dear price for the services of a son of Mars from January to June.

The foregoing from but a few of the litigious exhibits of the immediate present, but they are perhaps sufficiently numerous to show what a lot of money goes from the profession of acting into the hands of the profession of the law, and how our theatrical citizens lose no opportunity of getting their money's worth from the courts of justice, which are maintained by the taxpayers.

THE NEW YORK DRAMATIC MIRROR.

THE USHER.



*In Ushering
Mend him who can't. The ladies call him, mud.
—Love's Labour's Lost.*

The pleasant and profitable custom of supplementing the Fund's annual business meeting with an anniversary celebration will be adhered to this year.

President Palmer, who originated it, has secured an exceptionally interesting quartette of speakers to address the audience at Palmer's Theatre next Tuesday afternoon, composed of ex-President Cleveland, Generals Sherman and Horace Porter and Lawrence Barrett.

Mr. Cleveland, since his gubernatorial days, has been a steadfast and valuable friend to the dramatic profession. He will be warmly received, without doubt. General Sherman's love for the theatre is scarcely more fervent than General Porter's, and Mr. Barrett, who is an excellent speaker, will admirably represent the actors among the rest of the distinguished orators.

The occasion will be thoroughly enjoyable, I am certain, while the presence and the words of these representative men will do much to spread the fame of the Fund as an institution that has materially aided to dignify and improve the actor's calling.

Since Mrs. Blaine was removed to Dr. Hamilton's private hospital she has begun to improve amazingly. She sits up, suffers little pain, and is rapidly recovering the use of the limb which has given her so much trouble. People were astonished to see her in a box at the Madison Square one night last week with Mrs. Kendal, but she enjoyed the visit to the play and it has had no injurious results.

Daniel Frohman tells me that his faith in Mrs. Blaine's ability to fulfil her contract will be justified. He has clung tenaciously to the idea that she would recover and come out at last under his management, and this confidence has cheered and encouraged the invalid greatly.

Mrs. Kendal told me before she sailed, that one reason why she had succeeded in pleasing the American public was that she came before them without false pretenses.

"I didn't pretend to be younger than I am," she said, "and I didn't expect them to accept my acting on the strength of my reputation in London. My confidence in the American aversion to humbug was not misplaced—and they liked me."

Mrs. Kendal said she thought that the prejudice against a certain class of English actors that visit this country was due to the fact that they endeavored to impose upon the press and the public by pretending to occupy a better position at home than belonged to them. They were speedily found out and distrust of British players became general.

"This is the great country for actors," said Mrs. Kendal enthusiastically. "They can win more fame and earn more money in America, providing they possess ability, than anywhere under the sun. Your theatrical system is so vast and so constantly expanding that the supply of talent cannot keep pace with it."

Mr. and Mrs. Kendal, who set sail for England last Saturday, will be followed by Manager Frohman on Thursday.

"I expect to return in July," he said to me yesterday, "and my sojourn will be occupied with business matters solely."

"It is my intention to change the bill at the Lyceum at least twice during the season. After the American play I shall probably do an English one. I have a piece by Pinero now, and I expect to secure one or two more suitable pieces on the other side."

There is a regular European exodus going on. Next week Manager Palmer and his family are booked by the new ship *Normania*. They will remain abroad until September, spending most of the time in England.

I wish to acknowledge the receipt of \$50 from Juliet Durand, for a life membership in the Actors' Fund. The amount has been forwarded to the Secretary.

Since last Thursday, when he played his amusing trick on the audience at the Actors' Fund benefit in the Metropolitan Comedian

Florence's face has worn a crimson hue. This is not due to a chronic state of blush; it is the result of tearing off his beard suddenly when, as the pseudo-orchestra leader, he turned and disclosed his identity to the audience.

"I don't believe in monkeyshines, except for charity benefits," says William J., "although I think I was the first actor to perpetrate a sell on a New York audience. That was many years ago at Brougham's Theatre. John had a benefit. I dressed up as a fire-laddie, and at a certain point in the play kicked up a disturbance and rushed on the stage to protect the heroine from the encroachments of the villain. There was great excitement until I showed the people who I was."

Before he goes across the ocean to join Mrs. Florence he is going to get a few days' fishing with a party of friends. He has leased his salmon-preserves to a piscatorially inclined young swell, but he expects to find sport elsewhere.

NOT A CANDIDATE.

The following letter has been received by the President of the Actors' Fund:

New York, May 22, 1891.

A. M. PALMER, Esq., President Actors' Fund of America:

DEAR MR. PALMER.—I am informed that it is the intention of certain members of the Actors' Fund Association to put my name in nomination for one of the offices to be filled at the annual meeting next month. I appreciate their good-will, but I must respectfully decline to be again a candidate for election to any office in the Fund, and I hope you will instruct the committee having charge of the arrangements that I do not wish my name to appear on any of the ballots to be printed under their supervision.

Having served the Association for six years, I think that I have earned the privilege of retiring in favor of some one that may covet a connection with the administration of its affairs.

I shall endeavor to be of use to the Fund in an unofficial capacity. I shall always watch, and strive to further its interests. Indeed, in this respect I believe that I can act more efficiently outside the Trustees' meeting-room than in it.

Very truly yours,
HARRISON GREY FISKE.

IN THE EASTERN DISTRICT.

The outlook for next season in Brooklyn, E. D., is very encouraging. A *Miracle* reporter met Edwin Knowles of the firm of Knowles and Morris, managers of the Amphiion and Grand Opera House, who gave the following account of the theatrical situation in that section of Brooklyn:

"The Eastern District is looming up very prominently now as a theatrical centre. Not very long since the wealth and fashion of this part of Brooklyn crossed the Grand Street Ferry to New York in search of theatrical amusements. Now this class remain at home, and where two theatres barely made their expenses a few years ago, we now have five all well supported, and the greatest of the histrionic stars do not hesitate a moment about booking here. Of course we cannot keep the Brooklynites always at home for the best stock organizations are always to be found in New York, but the regular run of plays and companies are always to be seen here if the public will wait."

"Nearly 33 per cent. more people now attend the theatres in the Eastern District of Brooklyn than during the season of 1888-89. Only one theatre here made money when we leased the Amphiion two years ago. During this season, Mr. Jacobs has made a success of the Lyceum, Mr. Proctor has done well at the Novelty, the Lee Avenue has added to its patronage, and the Amphiion has done better than was expected. The average weekly attendance at the Amphiion during the season of 1889-90 has been about 6,200. In fact things are going so well that there is talk of building another theatre here."

AN AMICABLE PARTING.

The business relations existing between Gus Pitou and Robert Mantell, will be dissolved by mutual consent at the close of the ensuing season in 1891. As premised, the proposed separation of manager and star is not occasioned by any trouble between them, but it is safely due to the expiration of their contract. Both of these gentlemen called at the *Miracle* office, on Monday last, and briefly explained their position in this matter.

"Mr. Mantell, as you know," said Mr. Pitou, "has been under contract with me for five years. This contract expires at the close of next season. During the period in which we have been associated, our relations have been of the most pleasant nature, and we separate because we feel that it will be to our mutual advantage."

"My last season under Mr. Pitou's management," interjected Mr. Mantell at this point, "will commence Sept. 4 in Duluth, and will continue until along in May, 1891. I shall spend part of my Summer with Mr. Pitou at his place on Lake Simcoe, Canada, and will not make my contemplated trip to Europe at all."

"After next season"—it was Mr. Pitou's

turn now—"Mr. Mantell will assume his own management and I will embark in other enterprises."

When questioned as to what his plan of action would be under his own management, Mr. Mantell stated that he was not quite ready to talk, but that in all probability he would have a new play for the beginning of his own season.

WITCHES HERE AND THERE.

W. H. Fuller, the dramatist, now residing at Ottawa, Canada, sends *The Mirror* the outline of an American play entitled *A Witch of Salem* as an instance of how charges of plagiarism arise. He says he was prompted to this step by reading in a recent issue of this paper some particulars of an American play called *The Witch*, to be produced next season by Marie Hubert-Frohman. Mr. Fuller states that a New York and a Boston manager were the only managers to whom his synopsis was submitted, and as they did not seem to care much about the idea, he never elaborated the sketch. "I dare say," adds Mr. Fuller, "that the same idea has occurred to lots of other authors, but it would be interesting to ascertain which is the original witch." The date of Mr. Fuller's manuscript is October 19, 1886.

The scene of the play is laid at Salem, Mass., in the time of the old persecutions for witchcraft. A young girl, an orphan, has fallen under suspicion of witchcraft, owing to her frequent visits, from motives of charity, to a decrepit old woman who is reputed to be a witch. The villain of the play, who has been rejected by the girl, takes advantage of this suspicion, and denounces her as a witch.

The girl is tried before Cotton Mather, and a small mole on her neck is declared to be the devil's mark. The Witch Trier then applies his bodkin, and, as it sinks into her flesh up to the handle, and the girl does not wince and no blood follows, there are cries of "Hang the witch." At this moment her lover springs forward, denounces the villain as an impostor, and proves it to the judges that the bodkin had been furnished by the villain, and shows them that the needle is a mere trick. The villain and the Witch Trier are ordered into custody, while the lovers embrace. The last act is devoted to the recantation and contrition of Cotton Mather and his brethren, the happy union of the lovers, and the just punishment of the criminal.

The comedy portion of the play is provided by the heroine's maid and her lover. The latter has an absurd horror of witches, and his sweetheart is in the habit of playing tricks on him. It thus happens that his innocent testimony helps to convict her mistress, although she makes every effort to explain the deception she had been accustomed to practice on her lover.

A fine tragedy called *Witchcraft*, written by the late Cornelius Matthews many years ago and produced by James E. Murdoch in this city, deals with practically the same materials as Mr. Fuller's synopsis indicates. We believe that *Witchcraft* was the first play founded on the subject of the Salem superstitions.

A ROLAND FOR HIS OLIVER.

John S. Grey, until recently of *Texas Sifters*, and now of the National Literary Bureau, thought to take a rise out of Alexander Comstock, of the Academy, during the last week of The Old Homestead's run, and, apropos of Comstock's "Ten Commandments," sent him the following characteristic letter:

NEW YORK, May 20, 1891.
Be it known to all men by these present presents, And to one Alex. Comstock, Esq., in particular, That I, John S. Grey, the undisputed champion Prevaricator of the United States, Having duly read, mark'd, learn'd, and inwardly digested The Ten Commandments issued by the said Alex. Comstock,

Assert that, to my personal way of thinking,

Seemeth to me to be the best in the business.

Wherefore I the said John S. Grey, so help me Jupiter,

In a chronic state of sound or unsound mind

Ask, beg, request, solicit and entreat

Of the aforesaid Alex. Comstock of the second part

Two (gratuitous) seats for the forthcoming matinee

Of Wednesday, April 27th. And, in anticipation

Of this favor being accorded, I beg leave to

Subscribe myself thankfully,

JOHN S. GREY.

P. S.—This isn't poetry, but I'll gamble on its truth.

He got his seats, but they were wrapped up in this unique reply:

WHEREAS, One John S. Grey, under date of April 20, A. D. 1886, over his own signature, confesses that he is the greatest American prevaricator; and

WHEREAS, One Alexander Comstock issued an effusion intended solely for profitable advertising purposes, and the title of which was and is "Ten Commandments for Huish & Co.," and

WHEREAS, The said John S. Grey wilfully, wickedly and with malice aforesought, has deliberately perverted the meaning of a certain clause in said commandments to his own personal and pecuniary gain;

Now, be it known, that we, the undersigned, order

the transportation of the person of said John S. Grey, together with whoever may have been his accomplice in said act, to the structure known as the

Academy of Music; said transportation to be effected on the afternoon of the fourth week of the

month of June, A. D. 1891.

And it is further ordered hereby that if the sterling spirit of truthfulness which permeates every fibre of ye great American dramatic tale now told daily in ye aforesaid Academy does not set the untruthful ways of said Grey and force him to acknowledge the truth of ye Old Homestead's

beauties and attractiveness, then it is hereby decided that said Grey is beyond all hope of redemption, and it is decreed that he shall be sent to join the illustrious McGinty.

Prepared and executed by command and in the interest of
T. RUTH FULLER,
PUBLIC W. ELKANE.

PERSONAL.

CASLETON.—Kate Castleton will spend her Summer in the East this year.

REYNOLDS.—Joseph P. Reynolds, who was last season manager of the Fifth Avenue Theatre, sailed to-day (Wednesday) on the *City of Berlin* for a twelve weeks' trip abroad. He will devote four weeks to business the nature of which has not transpired.

KENDALS.—Mr. and Mrs. Kendall sailed for England on Saturday by the *Eluria*. The cabin was filled with friends and there were flowers galore. Mrs. Kendall was the recipient of numerous presents.

VOKES.—Rosina Vokes was called before the curtain several times during her last performances at Daly's Theatre on Saturday, but she made no speech. Next season she is to play two engagements in this city.

FERREE.—Owen Ferree, manager of W. H. Power's companies, and his wife are spending a few weeks with relations in Cincinnati.

DREW.—Esther Drew, formerly of the Shenandoah company, has recently recovered from a very serious illness.

COOKE.—James V. Cooke, for the last two seasons in advance of Mlle. Rhea, is resting at his suburban residence near Indianapolis.

FULFORD.—Mr. and Mrs. Robert Fulford (Annie Pixley) will sail for Europe on June 1, and will be gone until the middle of August. Miss Pixley will open her next season on Sept. 15.

RUSSELL.—Lillian Russell will take a trip before sailing for Europe.

OSBORNE.—Merri Osborne will create a part specially written for her in Dion Boucicault's new play for Sol Smith Russell. It will be Miss Osborne's fourth season with Mr. Russell.

BAYTHE.—Helen Baythe is dangerously ill with pneumonia.

WILLIAMS.—Gus Williams has entirely recovered his voice, which had been considerably injured by a severe cold contracted in San Francisco.

VOKES.—Rosina Vokes will sail for England with her husband, Cecil Clay, on June 20.

BARRY.—It is said that Helen Barry will star next season in a new comedy by H. Grattan Donnelly entitled, *Tit for Tat*.

BLAINE.—Mrs. James G. Blaine, Jr., is reported to be almost entirely recovered from her recent long and severe illness. On Monday night she attended the performance of *Castles in the Air* at the Broadway Theatre.

FAIRBAIRN.—Bessie Fairbairn has been engaged as prima donna for the Soldier's Home Opera Co. at Dayton, O.

MCDOWELL.—The closing of the season of the E. A. McDowell Comedy company, at Toronto on last Saturday night was entirely in accordance with the wishes of Mr. McDowell, who had a seven weeks' engagement with O. B. Sheppard, manager of the Grand Opera House in that city. Mr. McDowell preferred to break his contract rather than play to the bad business said to be prevalent there. Both Mr. McDowell and his wife (Fanny Reeves) are now at liberty for next season and will take engagements either separately or together.

MCKAY.—Frederic McKay has collected a number of manuscript short stories, which De Wolfe, Fiske and company intend to publish in book form this Summer. Four stage stories are included: "A Light: Man," by Clyde Fitch, author of *Beau Brummel*; "Mine. Clerc," by Irenaeus Stevenson, of the *Independent*; "From Life," by Emma V. Sheridan, and "The Understudy," by himself.

KELCEY.—Herbert Kelcey and his wife, Caroline Hill, sailed for England to-day (Wednesday) on a short vacation. Mr. Kelcey will return to this city in time for the regular opening of the Lyceum Theatre stock season.

LESLIE.—Fred Leslie is reported to be quite ill at Monte Carlo with sciatica, which supervened from the blood poisoning that disabled him two years ago and was due to wearing colored tights.

BOUCICAULT.—A paragraph—evidently of malicious origin—is current to the effect that Dion Boucicault is failing rapidly in mind and body. Mr. Boucicault is an elderly man, but his brain is as active as ever and his physical powers, while naturally diminished, give little sign of the infirmity of age. He rises early and retires late; toils at his desk and works with his pupils at the Madison Square Theatre; writes plays and magazine articles; throws out suggestions and ideas to many that seek his counsel, and takes an energetic interest in everything that is going on in all branches of literature and amusements. This gives the lie to the story of his alleged mental and physical decay. Mr. Boucicault was holding his classes as usual yesterday.

AT THE THEATRES.

UNION SQUARE.—A PERFECT TRUST.

<i>Melodrama in five acts by Harry Meredith.</i>	
Simon Roth.	Stella Rees
Mrs. Reginald Roth, Sr.	Laura LeClair
Mrs. Reginald Roth, Jr.	Rachel Warren
Kittie Collier.	Mamie Doud
Susan Wright.	Emma Hooker
Reginald Roth.	Harry Meredith
Gerald Ward.	Frank Harrington
Phineas Wright.	Robert Fisher
Gilbert Gatsby.	Myron Lefingwell
Patrick.	John Ward
Jasper Harding.	Dan Lacy
Hart.	Logan Paul

The Union Square was thronged with professionals and managers at the author's matinee on Wednesday last, when Harry Meredith's play, *A Perfect Trust*, had a trial production. The piece was fairly acted but it was so weak and crude in construction that it fell flat.

The author's idea, in addition to the exalted faith which a husband has in his wife, seems to have been to preach a sermon against those night-riding vigilantes, the "White Caps," that have infested certain lawless regions in this country.

Mrs. Reginald Roth, Jr., has a brother named Gerald, who had been falsely convicted of a crime and sent to prison. He escapes and finds shelter with his sister, who does not dare to tell her husband. All is well until the mother-in-law arrives on the scene and seeing the young wife and Gerald embracing each other, jumps to the conclusion that her daughter-in-law is entertaining a lover. A letter from Mr. Roth, intended for his mother, falls into the hands of his young wife. This letter contained a command that she shall immediately quit the house. The wife and her brother leave for parts unknown. In spite of all these unpleasant circumstances, Mr. Roth maintains his perfect trust in his wife. Meanwhile the wife and her brother have been intercepted by "White Caps," who believe that they are a guilty eloping couple. The brother is whipped by these self-appointed vigilantes, and Mr. Roth arrives just in time to save his wife.

Mr. Meredith, Miss Le Clair, Frank Harrington, Myron Lefingwell and John Ward did very good work in the play. But one comic, no matter how strong, cannot carry a weak piece whose leading motives are not only absurd but silly.

GRAND OPERA HOUSE.—FAUST.

An excellent performance of *Faust* was greeted with enthusiasm by a large audience at the Grand Opera House on Monday night, when Mr. Morrisey's second season of English opera opened.

Marguerite was acted with grace and some power by Sophie Traubmann, while her vocalization was charming. The solos in the garden scene were admirably sung and warmly encored. Altogether she made a consistent and pleasing Marguerite.

E. Maina deserves attention for the artistic finish of his skilled acting no less than for his vocal delivery. He invested the part of Mephistopheles with a *beauté diabolique*, though it may be questioned whether he has caught the spirit of dignity which seems to have been a part of Goethe's conception. Tagliapetra was in splendid voice and as Valentine shared honors with Marguerite. Montegriffo sang Faust admirably, although his voice is somewhat lacking in the qualities of sweetness and richness. Attalie Claire was satisfactory as Sibyl and received several encores. Lillian Hadley played Martha pleasingly. James Dalton did not show to advantage as Wagner.

The chorus was numerous, noisy, good-looking and ill-trained, and did their worst to spoil the famous soldiers' chorus. The scenery, though old, was effective, the groupings and costumes good. Next week, Martha.

LYCEUM.—THE PRIVATE SECRETARY.

An old friend came back at the Lyceum Theatre on Monday evening, to wit, *The Private Secretary*. Judging from the laughter which resounded from the rise to the final fall of the curtain the present bill will result in a very satisfactory Summer season for Manager Frohman.

The play has been revived with care and given a good cast. Nothing further was needed to make it a go. Charles Coote, in his old rôle of the Private Secretary, was as funny as ever, and his appearance was greeted with loud applause. William J. Le Moyne was, of course, capital as the irascible old East Indian, and Frank Tannhill, Jr., did excellent work as the wild nephew. May Robson's character sketch of the superstitious spinster was cleverly done, and Thomas Wise was funny as the Bond Street tailor, who "soars to the upper spheres." Others who were also good in their respective parts were Harry Allen, Herbert Portier, Kate Burlingame, Mary Breyer, Mind Haslam and Jeannette Ferrell.

PEOPLE'S.—ONE OF THE BRAVEST.

Charles McCarthy opened in *One of the Bravest*, at the People's before a packed house on Monday night. The play was presented by a strong company, including a fine quartette and a number of specialists.

The realistic fire scene made a tremendous

hit. Two spirited horses attached to an engine dashed across the stage, the life-saving corps appeared on the scene and the occupants of a burning tenement leaped into the outstretched nets. Among the other scenic features of the piece were the steamboat explosion and the opium joint.

The star has a dual part—Larry Howard and Hop Wash. In the latter he is very amusing, and has a valuable Mongolian vocabulary. William Cronin, the well-known ex-partner of W. J. Scanlan, is a great favorite on the East side, and made one of the hits of the evening as Mrs. Grogan. Estelle Wellington was vivacious and winsome as Rosie Grogan. Charles Banks as the old fireman, Mike Thompson as Policeman McGinty, Chas. J. Newton as Buster Kelly and Harry Budworth as Pete, were all well received. Next week, Frank Mayo.

AT OTHER HOUSES.

With George Osbourne in Lewis Morrison's part *The Shatthen* goes on unruffled at the Star.

McKenna's Flirtation is drawing good houses in its final week at Proctor's. There will be a special matinee on Decoration Day. The Editor will disappear from Palmer's on Saturday night. The original term of the engagement was found to be long enough. The public has endorsed *The Mirror's* verdict on this play.

True Irish Hearts, with Dan McCarthy in the principal rôle, is the attraction at the Windsor this week, and on Monday evening the house was filled by an enthusiastic audience. The star is supported by a competent company.

A large audience was present at the Third Avenue Theatre last Monday evening, when Dan Collyer and Georgie Parker appeared as joint stars in *A Rag Baby*. The audience seemed well pleased with the evening's amusement. Next week, Clay Greene's version of *Uncle Tom's Cabin*.

Among the new comers at Koster and Bial's this week, are Daniel J. Hart, Dorst and Oreste, Conroy and Fox. The burlesque on Our Belle Helene, gives place next week to the pantomimic entertainment, *Die Puppen feen*. Carmencita still remains the great attraction.

Beau Brummel is a distinct success at the Madison Square. The advance sale is large, and the house is filled every night.

At the Standard, Money Mad runs on prosperously. It will be kept on for several weeks.

The roof garden of the Casino is open and the Royal Hungarian Band discourses sweet music there after the performance of *The Grand Duchess*, which will be retired in favor of the Brazilian next week.

The County Fair is approaching the close of its wonderfully successful run at the Union Square. The piece attracts as well as ever.

The Duff Opera company will revive *The Mikado* at the Academy on Monday next. Meantime, *Pinafore* is attracting good houses.

Castles in the Air is doing a paying business at the Broadway. It is neither a comic opera nor a burlesque; but whatever it is it seems to provide amusement to Mr. Hopper's admirers.

Lovers of vaudeville had a treat on Monday night at Tony Pastor's little theatre. With such old favorites as the Kernells, Maggie Cline, George Murphy and others, it was little wonder, too, that the applause was almost continuous and the entertainment thoroughly enjoyed.

THE NEW YORK CIRCUIT.

An important theatrical combination is reported from the interior of New York State. It is to be known as the Western New York Theatrical Circuit. The formation of this circuit is largely due to the efforts of Charles A. Shultz, manager of the Casino Opera House at Bath, N. Y., and of C. H. Sisson, manager of the Sheppard Opera House, Penn Yan, N. Y.

Pursuant to a call issued by Mr. Shultz, a meeting was held at Penn Yan, at which the following managers were present: C. A. Shultz, Bath; S. C. McKechnie, Canandaigua; Milton Hoag, Seneca Falls; Mr. Heckman, Dansville; and C. H. Sisson, Penn Yan. A number of letters and telegrams from managers expressing themselves in sympathy with the movement and regretting their inability to be present, were read, and these officers were elected: President, Geo. W. Smith, Corning; Vice-President, Milton Hoag, Seneca Falls; Treasurer, C. H. Sisson, Penn Yan; Secretary, C. A. Shultz, Bath.

The following houses comprise the new circuit: Elmira, Madison Avenue Theatre; Corning, Harvard Academy; Penn Yan, Sheppard Opera House; Canandaigua, Grand Opera House; Dansville, Heckman Opera House; Geneva, Linden Opera House; Seneca Falls, Daniels Opera House; Lyons, Memorial Hall; Auburn, Burritt's Opera House; Bath, Casino Oper House; and Mt. Morris, Seymour Opera House.

By the new arrangement these theatres will play as good a class of attractions as the larger cities, such as Rochester and Elmira.

PROFESSIONAL DOINGS.

THERE will be matines at all the theatres on Memorial Day.

CORA TANNER opens H. E. Miner's newly decorated Fifth Avenue Theatre on Aug. 25 in E. E. Kiddier's play, *One Error*, which was written for her. One act is laid at Nice and three in Paris. The production will be sumptuously staged, and the company, already engaged, includes some of the best known people in the profession.

The time for W. H. Power's *Pairies' Well* and *Ivy Leaf* companies is booked solid to June, 1891. Manager Power will have three attractions on the road next season—a powerful new melodrama in addition to the two popular Irish dramas above named. Owen Ferree will be the general manager of the three companies. He has already fifteen weeks filled for next season.

J. J. Hunn, the business manager of H. R. Jacobs' Brooklyn Theatre, has secured the use of that house for one day, June 2, and will give two grand performances on that the last day of the existence of the building as a theatre. In the afternoon Richard Mansfield will present *A Parisian Romance*, and in the evening Rose Coghlan and a selected cast will be seen in *London Assurance*. A valentine address will be delivered by a prominent Brooklyn citizen, a poem will be read by a Brooklyn lady, with the singing of "The Star Spangled Banner" and other songs by some Brooklyn singing societies as the finale to the programme. The audience will then be dismissed with the curtain remaining up, instead of being rung down.

CATHERINE BEER, who went to San Francisco with the Shensodah company, recently played Alice Haynes' part so successfully in that piece, that she has been engaged by Daniel Frohman for next season.

MARIE BURROUGHS and L. F. Massen will not be members of the Madison Square company next season.

FRANK McNISH will return from abroad shortly with a lot of comic material. He is under engagement to star next season in a farce-comedy, appearing with a white face, instead of the burnt-cork disguise to which theatregoers are accustomed.

GEORGE REARDON's name was accidentally omitted at the end of the article entitled "The Rise of the Tank" in last week's *Mirror*. Mr. Reardon is a talented writer. He has retired from the profession and is devoting himself to journalism.

HARRY CONWAY calls attention to four typographical errors that appeared in his story "An Evening with a Lawyer," last week. In the second paragraph of the second column, he writes, "the word 'guilty' is substituted for 'gritty,' and in the middle of the second paragraph of the third column: 'as' is used in place of 'at,' making nonsense of the sentence."

E. A. McDowell's company closed its season, which had been a most successful one, at Toronto on last Saturday night.

LAURA VASSAR, a young lady well known in Washington society, has come to this city to study for the stage under Dion Boucicault's direction.

ANNIE WARD TIFFANY presented her new play, *The Step Daughter*, in New England during the latter part of last week and it is reported that play and star made a pronounced success.

The *Mikado* will be presented by the Duff Opera company at the Academy of Music next week.

WILLIAM GARNET has signed to go in advance of *Master and Man*. They will open on Aug. 25 at the National Theatre, Philadelphia.

KLAW AND ERLANGER have added the New Opera House at Kittatinny, Pa., to their list.

HARRY WATKINS, an old favorite, will appear June 11 at Hackensack, N. J., in *Trodden Down*. He will be supported by Rose Watkins, Lee Lamar, Amy Lee, Charles Mortimer, E. B. Warner and others.

FINAL arrangements have been made by which Nat Goodwin will produce *A Gold Mine* at the Gaiety Theatre, London, on July 25, for a season of six weeks.

BEAU BRUMMEL will be withdrawn from the Madison Square Theatre at the end of June.

PROCTOR AND TURNER have signed contracts with Charles Barnard, the author of *The County Fair*, and Douglas Atherton, an English comedian and a cousin of Alice Atherton, by which Mr. Barnard is to furnish a new four-act comedy of New England for Mr. Atherton to star in in 1892. The central character is to be an old maid entirely new to the American stage.

LOUISE DAUNREY has recovered from her recent long and severe illness.

J. N. GLAZIER has just signed a three-years' contract with Mattie Vickers, who will tour this country next season with a strong company in some new plays. Mr. Glazier has given up the management of the St. Charles Theatre at New Orleans, to better advance the interests of his star.

LULU KLEIN will be the leading lady of J. K. Emmet's company next season.

IVAN PERONET has been engaged as stage manager of the performances to be given in the amphitheatre of the New Madison Square Garden.

A STOCK COMPANY is reported to have secured control of the Sea Beach Palace at Coney Island. They will open the season on Friday (Decoration Day) with a vaudeville and circus entertainment.

TED PFEFFER has been engaged for the Blue-beard company for next season.

D. H. WILSON has been re-engaged as acting manager of the Rosina Vokes Comedy company next season.

The costumes in Beau Brummel worn by Richard Mansfield, which have been so much admired, are the work of M. Herrmann, the well-known costumer.

NIBLO'S GARDEN closed its season on Saturday night. During the summer a number of alterations are to be made and in August the house opens with Gillette's new spectacle *Ninety Days After Date*.

INTERNAL dissensions in the camp of the Knights of Tyburn have resulted in the change of Louise Sylvester for Clara Louise Thompson in the part of Jack Sheppard.

THE POLICE COMMISSIONERS of this city transferred Captain H. D. Hooker of the 125th Street Police Station, on Wednesday last, to the Police Boat Patrol and fined him thirty days' pay. Captain Hooker's unwarranted stretch of authority in stopping a performance and placing Manager Hammerstein of the Harlem Opera House under arrest caused the penalties imposed on him, and they are hardly severe enough.

EDWIN PARKER will spend the summer at his home in Bethlehem, Pa., where he will probably direct a presentation of the Merchant of Venice during June.

THE regular stock season of the Lyceum Theatre closed on last Saturday when the tenth performance of *The Charity Ball* was given. Souvenir programmes were distributed.

ARRANGEMENTS have been made by the management of the Broadway Theatre and Cadet Wallace, of the Graduating class, and Cadet Sumner, all of the Furlough class, by which both of these classes of the United States Military Academy at West Point will witness the performance of the De Wolf Hopper Opera Bouffé company in *Castles in the Air* at that house on June 12.

Zozo will open its next season on Aug. 13, just thirteen weeks from the time it closed. The company will rehearse in this city and play four one-night stands before opening in Philadelphia. The first of these stands is 113 miles from this city. There will be thirteen speaking parts in the piece, thirteen ladies in the march, thirteen specialties, thirteen concerted pieces of music and thirteen different lithographs used in advertising the spectacle.

The season, including the California tour, will be thirteen months long, it is thirteen years since the piece was first produced in Philadelphia, and there is a child in the piece thirteen years old, so that the manager bids defiance to the time-honored superstition which attaches to this number. Ella Bender, who will play the Queen, is said to be one of the handsomest women on the stage.

AMELIA WATTS, leading lady of Charlotte Thompson's company, has closed her season and returned to this city.

MARLAND CLARK has closed his season, and will rest for the summer in St. Louis, where he will also re-organize his company. His repertoire next season will include such plays as *The Silver King*, Edmund Kean, *The Bells*, *The Dead Heart*, Dr. Jekyll and Mr. Hyde, *Louis XI.*, and *Hamlet*. He will open his season in St. Louis.

DION BOUCICAULT's new play, written for Sol Smith Russell, has been rechristened *A Crank*. Richard Marston has the contract for special scenery for the play, and among the people Manager Berger has engaged for the star's support are Alfred Hudson, John E. Kellard, George E. Stevens, John A. Ellis, Frank Lawton, Walter Hale, Miss M. Elliott, Mervin Osborne, and Mrs. Mary E. Barker.

CHARLES MORTIMER has closed his *Only A Farmer's Daughter* company season, and is now completing arrangements to tour Harry Watkin's version of *The Hidden Hand*. Mr. Mortimer will put the latter piece on the road next season with new scenery and effects, gorgeous costuming and a strong cast, with Amy Lee starred as Capitola. A forty weeks' tour is planned.

SYDNEY ARMSTRONG has been engaged to create the part of Isabelle Vernon in *Heartbound*, a new society drama by Harold Bushee and James Kelly, to be produced at the Lyceum Theatre, Cleveland, on July 7. Among the other people already engaged are Fannie Marsh, Agnes Acres, Little Angela Ogden, George Pawlett, Daniel Callaghan and John Ronke.

W. J. BUTLER has signed to play leading business in support of Ida Van Cortland for next season. His wife, Emma Lathrop, has also closed to go with the same company.

THE NEW YORK DRAMATIC MIRROR.

8

IN THE COURTS.

The friends of Tony Hart are endeavoring to break the will of his late wife, Gertrude Evelyn Granville. The deceased left several little legacies of jewels, personal effects, etc., to her friends but Tony Hart's name was not mentioned. John Monahan was appointed residuary legatee by Mrs. Hart and he and her nephew, Anthony Hart Athy were named as executors. The will is contested on the ground that the wife was mentally unsound at the time she made the will.

Judge Lawrence of the Supreme Court has dissolved the injunction obtained by Ettie Henderson and Mathilda Estvan restraining Nadage Doree from playing Natasqua, in the absence of the plaintiff's preponderance of proof.

William J. Fleming has been granted a temporary injunction to restrain Imre and Bolossy Kiralfy from presenting Around the World in Eighty Days. Mr. Fleming, who created the role of Phileus Fogg originally, alleges that the sole rights of production belong to him.

Suit has been brought by Ann Trechill in the City Court against Julia Marlowe for wages due plaintiff, amounting to \$148.21.

C. B. Sherwood, of Buffalo, and owner of patent for the dime-in-the-slot-opera-glass, has entered suit in the United States Court against the Meech Brothers, managers of the Buffalo Academy of Music for \$12,000 for alleged damages for having used his attachment.

Henry McQuillen has brought suit in the Fourth District Court against Richard Mansfield for alleged breach of contract.

An injunction restraining Carmencita from dancing at Koster and Bial's has been asked for by Bolossy Kiralfy in the Supreme Court. Mr. Kiralfy claims that Carmencita contracted with him for twenty-six weeks with an option of twenty weeks longer. This contract, it is alleged, she has broken. Decision was reserved.

The action brought by Mme. Loie, the dressmaker, for a costume she had supplied Isabelle Urquhart, was decided last week in the City Court. Miss Urquhart and several witnesses testified that the price, \$130, was excessive. The dress was produced in court and the jury awarded the plaintiff \$83.

H. R. JACOB'S ENTERPRISES.

H. R. Jacobs was packing up his valise and consulting his watch very closely when a Munson reporter called on him at his office the other afternoon.

"I am just starting on a trip to Chicago," said Mr. Jacobs, "and shall return probably in eight or ten days. The object of my trip is to see the progress made by the Alhambra, my new theatre in that city. The exact location of the house is on the corner of State and Archer, or as it is better known, Twenty-third Street. The Alhambra will be one of the largest theatres in Chicago exclusive of the Auditorium. It will be absolutely fire-proof, with twenty-five exits. It is situated on a corner, and has a seating capacity of 2,300."

"When do you expect to open the new house?"

"It isn't a case of expectation. We shall positively open it the first day of September with the Emma Juch Grand English Opera co. Popular prices will prevail from twenty-five cents to \$1.00 on the orchestra floor, while the boxes will cost from \$8 to \$10."

"Is it a fact that all of your houses will be high priced from now on?"

"That is a fact. Commencing with the Third Avenue Theatre in this city the prices of all my houses will range from twenty-five cents to \$1.00, and the former price will be the very cheapest in any of my houses. My object in making this change is simply to bow to the will of the better class of attractions which demand it. My houses are all popular—all first-class—all successful, and the prices are not a cent too much for the class of attractions which I shall present next season."

"To give you an idea of these attractions let me tell you that among the companies and stars that will play at my different houses next season—though not at all of them as you will readily understand—are The Charity Ball, Shenandoah, Thatcher's Minstrels, Lewis Morrison, The Bostonians, The Emma Juch Opera company, Fred Warde and Mrs. Bowers, The Wife, Roland Reed, Primrose and West's Minstrels, Sol Smith Russell, Howard Athenaeum company The Prince and the Pauper, All the Comforts of Home, Cora Tanner, Annie Pixley, J. K. Emmet, Maggie Mitchell, The Old Homestead, Rhea, Rose Coghlan, Robert Mantell, W. J. Scanlan and other strong attractions."

"During the Summer the Third Avenue Theatre will be remodeled under the direction of McElpatrick and Sons. The entire lower floor will be altered, there will be new seating arrangements, the private boxes will be materially improved, the interior decorated and new scenery added."

"My Albany house, which is the old Leland Opera House, is to be all remodeled and will be on the ground floor. As for my new house in Newark, N. J., I expect the contractors to

begin work on that next Monday, and there is not four weeks open time for that house from the day it opens, Sept. 1 next, to the 1st of May, 1891."

MR. KLAWS' OPINION.

Marc Klaw appears to be enthusiastic over the engagement of Louis Aldrich in The Editor and the prospects of next season's tour, which has been arranged by Klaw and Erlanger.

"We consider The Editor," said Mr. Klaw to a reporter, "one of the best pieces of property that has come into our hands since we located in New York, and for next season we believe it will make money for everybody concerned. The play pleases the theatre-going public, and there is no appeal from that verdict. There is no mistaking the effect of comedy upon an audience. If they are quickly responsive and laugh, you may be assured you have reached them and will reach their pocket-books. You can manufacture noises; you cannot simulate laughter. It takes a pretty good piece to do that, and it seems to me that The Editor inspires laughter from the first to the last act. Its business here has been very good, considering the season of the year, and it is conceded to be a popular success, so we may be fairly said to have gained our object in bringing it to New York for the month of May."

Mr. Klaw and Mr. Aldrich both seem to view any disagreement from their own personal opinion of this piece as an unmitigated outrage. The Mirror hopes that their expectations will be gratified; but they will probably suffer a good many of these "outrages" at the hands of honest critics who don't care a pin whether their published opinions are appreciated or not.

MANAGER PALMER'S PLANS.

The next season at Palmer's Theatre will be a brilliant one, if one may judge from the plans that have been made for it. The productions will all possess the advantages of novelty and magnitude.

The series will open with Margaret Mather, in an elaborate scenic production of Joan of Arc. Fanny Davenport will follow with an equally resplendent performance of Sardou's Cleopatra. Succeeding this star Mr. Willard, the celebrated English actor, will appear in Henry Arthur Jones' successful work, The Middleman, glowing accounts of which have reached us from the other side. Mr. Jones' latest drama, Judah, may possibly be brought out also during Mr. Willard's engagement. Rosina Vokes, in an entirely new repertoire of comedies, will be the next feature of the season. Other attractions, equally strong, are under consideration for the remaining time.

At the Madison Square we shall see A Pair of Spectacles, Ibsen's Pillars of Society, A Village Priest, and several other works that promise artistic pleasure. The company will be composed of the favorites that have won distinction in it for several seasons past, together with several new artists who are likely to increase its collective excellence.

Mr. Palmer intends to do more than his usual share in making the metropolitan season eventful. There will be a large number of important premières under his auspices.

GLEANINGS.

MANAGER BEN TUTHILL, of the California Opera company presenting Said Pasha writes that it was not his company which went to pieces in Salt Lake City recently.

HETTIE BERNARD-CHASE will open her regular season July 16 at Benton Harbor, Mich., with her new comedy by Charles W. Chase, Uncle's Darling.

KATE PURSELL's business in The Queen of the Plains is reported to have been so satisfactory that return dates have been wanted all along the line.

A MIRROR correspondent writes from Winnipeg, Man., that R. D. McLean and Marie Prescott closed their sixteenth performance at the Princess' Opera House, in that city, on Monday evening to a packed house and enthusiastic audience.

EDWARD M. ALFRIEND's new adaptation of A Foregone Conclusion was produced at Richmond, Va., on last Monday evening, and according to all accounts proved a success. The cast included Edwin Travers, Malcomb Bradley, William Fairbanks, W. T. Randolph, Grace Kimball, Adela Clarke, Ruth Carpenter and Kate Wilson. It appears that Mr. Alfriend has introduced several new characters of his own creation. The present company will stay two weeks in Virginia and then return to New York. An author's matinee will be given in this city.

THE WORLD AGAINST HER, with Agnes Wallace-Villa as the star, is reported to have closed a most prosperous season of forty-one weeks at Rochester, N. Y., on last Saturday night. The entire Fall and Winter season of 90-91 is already booked.

SALVE WALKER has been re-engaged for Annie Pixley's company for next season. That will be his fourth season as business manager of that organization.

A NUMBER of clever young amateurs organized under the title of the Fisk Dramatic Society of Jersey City, will present Boucicault's comedy, Led Astray, in Bergen Hall, on Thursday night. The performance is given by special request.

MANAGER JOHN P. WOOD of Fayetteville, Ark., writes THE MIRROR that he has just closed the old Opera House, and is busy building a new and handsome brick theatre.

FRANKLIN GARLAND, a brother of Professor Hamlin Garland, the author and single-tax writer, who has been with Herne's Drifting Apart company during the past season, will spend the Summer with his family in Central Dakota. He has not yet signed for next season.

THE successes of the joint benefits for the Post Graduate Hospital and the Actors' Fund, last Thursday, were largely due to the indefatigable exertions of three men—A. B. De Freece, Fritz Morris and Ben Teal.

THE Rosina Vokes Comedy company, which closed at Daly's Theatre on Saturday night, played to fully \$3,000 more during its stay than there it did last year, while the engagements were of equal length. Next season two engagements will be played in this city, four weeks at Palmer's in January, and six in April again at Daly's. The greater part of next season, in fact, will be devoted to long engagements—five weeks in Boston, four in Philadelphia, and four in Chicago. This will leave but ten or eleven weeks left of the entire season, which, of course, will be devoted to week stands.

MATTERS OF FACT.

Wallace Jackson is reported to have made a decided success with the Patti Rosa company during the season just closed.

Clay Clement is disengaged.

William C. Andrews has been re-engaged with the Roland Reed company for next season, his sixth with that organization.

Arthur Hayden, heavies, is at liberty for next season.

William Blaisdell, the singing comedian of the McCaull Opera company, is at liberty.

R. L. Marsh, lessee and manager of the Academy of Music, Milwaukee, arrived in the metropolis last Wednesday and is now busy booking attractions for next season.

The managers representing the houses comprised in the Western New York Theatre Circuit will be in this city with headquarters at the Sturtevant House, on Monday, June 2, for two weeks, during which time they will do the booking for next season. Their circuit embraces the best one-night stands in New York State.

Marie Burress is at liberty. For the past two years Miss Burress has been playing leads with Frank Mayo.

Lilla Linden, the contralto, late with A Bunch of Keys company, is at liberty for next season.

Harry Tansey, the comedian, is at liberty. Myer's Opera House, El Paso, Tex., is now booking for next season. All communications, until Sept. 1, should be addressed to Manager J. J. Stewart, Plainwell, Mich.

The rebuilding of the burned district of Lynn, Mass., is now at its height, and business is booming in that city. The Lynn Theatre (formerly Proctor's Theatre), now in its third successful year, and Music Hall, are now both under the sole management of A. H. Dexter. All contracts made with F. F. Proctor for Proctor's Lynn Theatre will be fulfilled. Managers who are having time held at this house should communicate at once with Mr. Dexter or with F. F. Proctor.

All parties having contracts, booking or time held at Music Hall are requested to communicate with Mr. Dexter immediately.

The Richmond Theatre, Richmond, Va., and Van Wyck's Academy of Music, Norfolk, Va., will hereafter be under the management of Branch and Leath. First-class attractions desiring time should address Branch and Leath, Richmond, Va. All contracts and bookings made for the Norfolk house by Berger, Leath and Myers will be kept by the new firm.

Horace Markley is at liberty.

Samuel Reed and Marie Bockell are at liberty for next season.

Henri Lynn, eccentric comedian, is at liberty.

The annual meeting of the Alumni Association of the American Academy of the Dramatic Arts, will be held in the Alumni Room, No. 22 East Twenty-fourth Street, this city, June 6, at 3 p. m.

Manager Perry Parker gives warning that the play entitled The Vagabond can only be produced by Agatha Singleton.

The cast for next season's opening of the Students' Club will be made up immediately after the next performance, which is to take place at Berkely Lyceum, Wednesday, June 4, at 8 p. m.

Amy Lee and a strong company will produce Harry Watkins' new version of The Hidden Hand next season. This will be an elaborate spectacular production. The time is now being booked by Manager Charles Mortimer, No. 463 West Twenty-third Street, New York.

The Barton Opera House, the new ground-floor theatre at Fresno, Cal., will seat 1,500 people and will be ready to be opened about Sept. 15. The Armory Hall, on the second floor of the Opera House building will be opened July 1. Only first-class attractions will be booked.

The Grand, the new one hundred thousand dollar theatre at Evansville, Ind., will be opened for the season about August 25 or Sept. 1, and wants a first-class attraction for

next season. The Grand was built by 500 of the principal business men of Evansville, who take a personal interest in its welfare. There is no free list, and the house, fitted up with all the latest improvements, seats seventeen hundred people. The stage is furnished with twenty-five sets of scenery and is spacious enough to accommodate the largest production. M. J. Bray, Jr., manager of the Grand, will be in New York during the last two weeks in June, and will make his headquarters at Klaw and Erlanger's Exchange.

* * * The rates for "Open Time" in THE DRAMATIC MIRROR are: One announcement (one date), 50 cents; for each additional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME

The Following Dates are Offered to Traveling Managers.
Write or Wire.

ASBURY PARK, N. J.—New Grand Opera House, June, July and August.

BALTIMORE, MD.—Holliday Street Theatre, Nov. 17, Dec. 8, 15.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROOKLYN, E. D.—Jacobs' Theatre—week June 2.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

BUFFALO, N. Y.—Court Street Theatre—weeks June 16.

CEDAR RAPIDS, IA.—Greene's Opera House, May 29 to June 14, inclusive; June 30 to Sept. 6, inclusive.

CHICAGO, ILL.—Clark Street Theatre—weeks June 2, 30, July 7, 14.

CHICAGO, ILL.—Academy of Music—week June 30, July 7.

CLEVELAND, O.—Jacobs' Theatre, June 23, 30.

EVANSVILLE, IND.—The Grand, opening attraction Aug. 25, Sept. 1.

KANKAKEE, ILL.—Arcade Opera House, July 3, 4.

MONTRÉAL.—Theatre Royal, June 23, 30.

NEW YORK CITY.—Third Avenue Theatre, June—weeks 23, 30.

PHILADELPHIA.—Lyceum Theatre, June 2—week.

ROCHESTER, N. Y.—Academy of Music, June 9, 16—weeks.

RUSHVILLE, IND.—City Opera House, July 4.

SYRACUSE, N. Y.—Grand Opera House, May 26, June 2.

TORONTO, CAN.—Grand Opera House, June 23, 30.

UTICA, N. Y.—Jacobs' Theatre, May 21, 22, 26, and all June.

WILMINGTON, DEL.—Grand Opera House, May 29, 30, 31.

WORCESTER, MASS.—New Worcester Theatre, May 29.

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LONDON NEWS AND GOSSIP.

LONDON, May 15, 1890.
Perhaps the most interesting theatrical experiment which has been made in this village since my last letter has been the bringing, by Terriss, to Drury Lane of Steele Mackaye's red-revolutionary drama, *Paul Kauvar*, originally, as you were aware, called *Anarchy*, a far better title, methinks.

Many brilliants and fashionables, yea, several highly distinguished deadheads were present at the sampling, but as time went on sniffing set in rather severely, and not altogether without cause.

The first act "went with a bang," as actors say, and was warmly received, for it opened up the story promisingly, and was powerful to boot. But the second act—that wherein the perplexed Paul goes up to the guillotine in place of his secret bride's aristocratic papa—was sluggish and crude, and the whole motive of this so-called self-sacrifice of Paul's was found to be strained. Hence the remaining two acts (which only contained one decent situation among them—viz., that where the lately denounced Diane flings scornful repudiation at her apparently-cruel papa), seemed to have no proper basis. Moreover, the low comedy element is absolute drivel.

Paul Kauvar certainly possesses some strong points, and these, together with the splendid romantic acting of William Terriss as Paul, and of Henry Neville and Miss Millward as the Duc and his daughter Diane, might serve to attract for awhile.

There is only one drawback to this—namely, that by-morrow night Terriss must leave for the Lyceum so as to fulfil his contract to support Irving in the revivals of *Louis XI.*, *Olivia*, etc. The part of Paul will then be taken up by Lawrence Cantley, who is a good actor, and if not so good as Terriss now, he may be when he comes to forty years or so, as Terriss has done.

Meanwhile, Cantley is preparing for such a contingency by dressing the Terriss part in private. He walks and speaks like him and wears the same cut and pattern of clothes even to the well-known soft grey wideawake that William everywhere affects.

List: Thursday an alleged new play, written by Mr. Neville Doone and entitled *A Modern Marriage*, was tried upon Comedy Theatre matinees and was found wanting as far as the story (which was of the Trilobite period) was concerned, but tolerable and to be endured as regarded the dialogue. Inasmuch as the story dealt with a young lady who loved a poor but honest artist, while her foolish and furious father wished her to marry a title, and that anon, she being persuaded that her own true lover was dead, gave herself to a schemer to whom as nearest villain the poor but honest artist's recently-deserved title and estates passed pro. tem., you will see that the description "alleged" meets the case.

Alma Murray (beloved of Browningites and Shelleyites) because she affects the works of those mighty-mouthed masters of harmonies, scored as the long suffering heroine, and Lewis Waller and Royce Carleton were powerful as the lover and villain respectively.

Doone, who is no relation to Lorna, but rather to a marionette-managing family named Bullock, was called and complimented. Although his fable was feebly contrived in characterization and dialogue he manifested improvement on his former efforts.

Mrs. Langtry had rather bad luck to begin with on the night when she elected to produce *Esther Sandrez* at the St. James'. For a curtain-raiser, there had been selected one of those new musical transmogrifications of old and crushed farces, for which F. C. Burnand and little Teddy Solomon have of late become notorious.

The method is lovely in its simplicity. You take a popular farce—for choice, one of which the copyright has run out—rewrite it with a pair of scissors and a sufficiency of paste, and having chopped out enough to admit of the introduction of four or five musical "numbers" without making the whole show last longer than an hour, you have the said "numbers" set to music, and there you are, don't you know.

The present effort met the fate it merited, for it was guyed from start to finish. It may be guessed, therefore, that when the curtain rose on Grundy's adaptation of Belot's none too savory romance, the demeanor of the stern and unbending critics in the cheaper (and paying) parts of the house was somewhat lacking in the repose which (rightly or wrongly), is believed to stamp the caste of *Vere de Vere*. For a time, at any rate, they were in a dazed bad humor, and they ever and anon signified the same in the usual manner. Ere long, however, Mrs. Langtry fairly wore them down—not so much by any wonderful display of histrionic ability as by her personality, charm of manner, magnetism—what you will. Whatever it was she pacified them, and not only were no benches torn up at the finish, but the St. James' still stands where it did.

As you already know all about the plot of this exceptionally "Frenchy" piece, I will not

now bore you with a twice-told tale. Of the "support" I may say that Charles Sudgen as Vandelle, let Mrs. L. down when he ought to have picked her up; but that T. Everill was excellent as Fourcanarde, the provincial mayor, and that H. de Lange made a success as the jealous little Boisgommoux. Grundy was called at the finish.

Thomas Thorne having withdrawn the revival of *She Stoops to Conquer*—presumably because, in the now classic phrase of Rutland Barrington, "it failed to attract"—Charles Wyndham took up Thorne's parable and revived the unfortunate Goldsmith's comedy at the Criterion, last Saturday night. I say "unfortunate" advisedly in this connection, for not only has poor Nell's latest reviver garbled his text to suit what are supposed to be Criterion tastes, but the whole affair is run upon true Criterion lines and rattled through in a way which, however appropriate it may be to the translated triumphs of the Palais-Royal, has but a vulgarizing effect upon an English masterpiece.

Wyndham cast himself for Young Marlow, and will, it is thought, ere long burst forth upon delighted London as Little Lord Fauntleroy. Blakely utterly ruined the part of Old Hardcastle, and George Gaddens clowned as Tony Lumpkin.

I can say that Miss Mary Moore looked pretty as Kate Hardcastle, but no more. Miss E. Levshon as Constantia, and Miss Victor as Mrs. Hardcastle, were acceptable.

After much weary waiting which it is only fair to say they have borne with most exemplary resignation—Londoners have at last been gratified with a sight of Grace Hawthorne as Theodora. What is more, the little woman really made a favorable impression—at all events on those who hadn't seen Sarah Bernhardt in the part.

It would be no use for me to tell you that Grace is as good as Sarah; if I did you wouldn't believe me—I don't think any one would—not even Grace herself, though this (I admit) is somewhat open to doubt. Without pursuing these speculations further than I will place on record the fact that Theodora was produced at the Princess' last Monday week and is in full blast at the time of writing.

The play has been well staged and liberally mounted, and the cast is, on the whole, respectable. W. H. Vernon as Justinian, Charles Cartwright as Marcellus, and Leonard Boyne as Andreas will serve anyhow. Some complain of Grace's Theodora that she is in style and manner a mere circus-girl all the time. If this were strictly true (which it isn't) I would have reckoned it a realistic chalk in Grace's favor. They might have complained with truth that her efforts at the assumption of imperial dignity were but small potatoes and few in a heap; but, allowing that the Empress in question had been a bare-backed rider in her youth, and was still in the habit of shooting around o' nights with her ancient familiars, it was hardly fair to blame the actress for doing a bit of barnstorming the balance of the time.

Kelly superintended the presentation of "floral tributes" with his accustomed energy, and it was almost worth the price of a stall to witness the artless but joyful astonishment which pervaded Grace's expressive countenance when the said tributes were hoisted over the footlights for her acceptance. The play was well received.

Next week we are to have a mass of new plays. On Tuesday afternoon, *My Mother*, new farcical comedy by Amy Steinberg (wife of John Tank Dark Secrecy Douglass) is to be tried at Toole's after a couple of postponements unless, haply, a third sets in. On Wednesday night at the same house will be produced (if it is sufficiently ready) a new "matrimonial mixture" written by Richard Henry and entitled *Adopted*. On the same evening, Manager F. Horner, the industrious adaptor of *The Burglar*, will celebrate the 25th performance of that piece, which has also been played all around the suburbs and at Berlin. It goes on tour on June 2.

The chief production of the week will of course be Henry Arthur Jones' new play *Judah*. This is due at the Shaftesbury next Wednesday night, with Willard and Olga Brandon in the chief parts, and will, if successful, be brought to America with *The Midlander*.

This will be the most risky play that the genial Jones (whom some have already christened "Judah" Jones,) has yet attempted—and he is fond of problems, as you know. The chief motive of this drama is, Jones tells me, the alleged conflict between Religion and Science. Willard will represent a Welsh dissenting minister of Jewish extraction a gentle-hearted visionary whose faith and Hope become temporarily a wreck, and he himself a castaway. Miss Brandon will play a Fasting Girl, and much in the way of faith-healing will be introduced. Said I not truly that this is a risky play?

Jones, however, seems hopeful. Jones

always is, and yet real and earnest he always is, too. No slop-work and cheap sentiment for Jones. When he fails, as he sometimes has done, he has always failed honorably. Nobody could say that he had scamped his work. I don't think Judah would have been put on just now (which is an awkward time in the London theatrical season), but for the failure of Arthur Law's convict-play, *Dick Venables*—or "Dick Vegetables," as some have irreverently termed it. A provincial paper recently, speaking of this, attributed its failure to "Mr. Willard having made a serious mistake in casting himself for a hardened villain." Those who know Willard's method and how that he was (theoretically speaking) cradled in crime and nourished on nefariousness, smile somewhat at this.

GAWAIN.

OF INTEREST TO ACTORS.

Are you "at liberty?" Are you filling an engagement? Have you signed for next season?

In any case it will pay you to place your card in THE DRAMATIC MIRROR, because—

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3. A professional card can be changed as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.

4. A professional card costs but a small sum in comparison with the fees charged by the agents.

5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.

6. Advertisements in THE DRAMATIC MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

TWO-LINE DISPLAY CARDS.

In response to many solicitations, THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed. Many actors have availed themselves of this feature, as will be seen by glancing through our business columns.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

Charles Surface

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Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions)	\$3.00
SIX MONTHS (26 insertions)	5.00
ONE YEAR (52 insertions)	9.00

MANAGER GUS HARTZ' PLANS.

Gus Hartz, the manager of the opera houses at Cleveland and Youngstown, O., arrived in this city the other day. On meeting a Mirror representative Mr. Hartz expressed himself as being very well satisfied with the business done last season by his houses and their prospects for next.

"There's no use talking," said Mr. Hartz, "opposition cannot kill the old Euclid. It will always be the favorite house of Cleveland, and there is not an attraction in the country that is not aware of that fact. My Youngstown house has also been very successful, many attractions playing there to over \$800, while Booth and Modjeska played to nearly \$2,000 last week."

"The attractions I have booked for next season for both theatres will be the strongest I have ever played. I am now here to look after my Richard Mansfield season. As you are doubtless aware, I am to manage that star, beginning on Sept. 1, and the engagement at the Madison Square Theatre for September and October will be under my management.

"I shall remain in the metropolis for a few days only, but will return shortly, accompanied by my wife and son, and we shall probably sojourn for the Summer in Gotham."

"I have had so many applications for time for Mr. Mansfield that I could, if I so desired, have filled the entire season of 1890 and '91 in the leading cities."

"I shall secure the best company for Mr. Mansfield's support for next season that he has yet had. His repertoire will be the strongest that he has presented, and several new plays will be added to it. Of Mr. Mansfield's artistic success there has never been any doubt, and I shall endeavor to make him a financial one as well."

FOREIGN FOOTLIGHT FLASHES.

Scott's "Ivanhoe" is supposed to be the subject of Sir Arthur Sullivan's new opera, which is to be produced at D'Oyley Carte's new London theatre early next Fall. Julian Sturgis is writing the libretto.

* * *

Jeanne Granier scored a success as the Grand Duchess in the recent revival of Offenbach's opera in Paris, which occurred on the 13th inst. Scheidler, on being interviewed as to what she thought of this her latest emulator, declared Granier's performance to be the best she has seen.

* * *

Henry Arthur Jones' new play, *Judah*, was produced in London on Wednesday last, and from all accounts was an emphatic success. Mr. Jones considers it the most important work he has yet written.

* * *

A well known London critic, referring to Grace Hawthorne's performances of *Theodora*, remarks somewhat satirically that their chief value lies in the proof they afford of Madame Bernhart's genius.

* * *

Actor Manager Beerbohm Tree is writing a reply to the recent article published in the London *Fortnightly Review*, attacking his system. It will appear in the June number of the *Fortnightly*.

* * *

The Paris Théâtre du Château d'Eau has scored the greatest success it has ever made in the new society drama *Le Crime de Jean Morel*. The Paris critics are unanimous in pronouncing it a strong play.

* * *

Suit was recently brought in Paris by Alexander Brisson, a well-known playwright and author of *Fen Toupinel*, against the proprietors of a morning newspaper for publishing a criticism of his play before its production at the Théâtre du Vaudeville. The case has just been decided in favor of the plaintiff.

* * *

Another British joke. The funny man of a London exchange declares that the affection of the knee from which Sarah Bernhardt has been suffering is the result of over piety in Jeanne d'Arc.

* * *

Paul Ferrier's new play *L'Art de Tromper les Femmes*, has been secured by Manager Koning of the Paris Gymnase. Marguerite Ugilde will play the leading female role.

* * *

"Gus" Harris is apparently working his candidacy for the office of Sheriff of London for all it is worth. He is said to have secured the support of a large number of influential London livery-stable keepers. It is popularly supposed that the Drury Lane deadhead list will be considerably enlarged by this time next year.

* * *

At the annual meeting of the trustees of Shakespeare's birthplace, held at Stratford-on-Avon, England, on the 12th inst., it was reported that no less than 20,000 persons, representing thirty-nine nationalities, had paid for admission to the poet's house during the past twelve months. A motion to open the house each Sunday was tabled after a spirited discussion.

* * *

Edmund Stanton went to hear Saint-Saëns' new opera, *Ascanis*, while in Paris recently, and didn't like it. At all events, he refused an offer for the American rights thereof.

* * *

A great fuss is going to be made over the Kendals when they reach London town once more. They will be received at the Whitehall Rooms on June 26, where an address of welcome will be read. The reception committee includes the Marchioness of Tweeddale, the Countess of Radnor, Mary Anderson, Lady Neville, Isabel Bateman, Mrs. Oscar Beringer, Mrs. Harry Furniss, Mrs. Sydney Grundy, Mrs. A. W. Pinero, Antonelli Sterling, Mrs. Robert Wyndham and others.

* * *

Madame Teissandier the talented tragedienne of the Paris Odeon and who quite recently resigned from the Théâtre-Français says she regrets bitterly the twelve months she spent there. She claims that chaos reigns supreme in the House of Molière and that it is rapidly going to the dogs from having too many masters.

* * *

Maxime Lisbonne, once-time the leading spirit of the sanguinary Paris Commune, has of late been turning his attention to Thespis, and is now well-known in Paris theatrical circles as an enthusiastic purveyor of a "cheap and nasty" class of melodrama. But as regards originality in managerial ideas M. Lisbonne soars above his peers. He has just produced a drama in the French capital and so as to ensure its success, at least with one part of his audience, has hit upon the plan of issuing with each gallery ticket an order on a neighboring saloon for a glass of lager, a cigar or a twist of cigar according to the taste of the patron.

THE NEW YORK DRAMATIC MIRROR.

7

THE ANTHEM STILL SPREADING.

The DRAMATIC Mirror is reluctantly compelled to cease publishing the list of names that have been sent in, as the theatres where the anthem is being played are becoming too numerous for the limits of our space.

It is sufficient to say that the patriotic custom is being adopted everywhere, and that it meets with general approval by the public and the press. As a stimulant to American sentiment it is agreed to be the most valuable force that has been produced in these our piping times of peace. The story of the origin of "The Star Spangled Banner" should be known to all our citizens, but it isn't. That no reader of THE MIRROR may be ignorant of the circumstance and the author's claim upon their gratitude we have compiled the following brief account from the most reliable sources:

Francis Scott Key was born in Frederick county, Maryland, on August 9, 1780, and died in Baltimore on January 11, 1843. He was the son of John Ross Key, a Revolutionary officer, and was educated at St. John's College. He studied law in the office of his uncle, Philip Barton Key. He began to practice law in Frederick City, Md., but subsequently removed to Washington, where he was district attorney for the District of Columbia.

When the British invaded Washington in 1814, Ross and Cockburn with their staff officers made their headquarters in Upper Marlboro, Md., at the residence of a planter, Dr. William Beanes, whom they subsequently seized as a prisoner. Upon hearing of his friend's capture, Key resolved to release him, and was aided by President Madison, who ordered that a vessel that had been used as a cartel should be placed at his service, and that John S. Skinner, agent for the exchange of prisoners, should accompany him.

General Ross consented to Dr. Beane's release, and said that the party must be detained during the attack on Baltimore. Key and Skinner were transferred to the frigate *Surprise*, commanded by the Admiral's son, Sir Thomas Cockburn, and soon afterward returned under guard of British sailors to their own vessel, the *Minden*, whence they witnessed the engagement. Owing to their position the flag at Fort McHenry was distinctly seen through the night by the glare of the battle, but before dawn the firing ceased, and the prisoners anxiously watched to see which colors floated on the ramparts. Key's feelings when he found that the Stars and Stripes had not been hauled down found expression in "The Star Spangled Banner," which gained for him a lasting reputation.

On the night after his arrival in Baltimore he finished the lines which he had hastily written on the back of a letter. The manuscript afterwards came into the possession of his daughter, Mrs. Howard. The next morning he read the verses to his uncle, Judge Nicholson, who was one of the gallant defenders of the fort, and asked his opinion. The Judge was so pleased that he at once took them to the printing office of Captain Benjamin Eads, and ordered copies to be struck off in small broadside form. Samuel Sands, an apprentice, set up the song in type, printed it, and distributed it among the citizens of Baltimore.

Seizing a copy from the press, Eads hastened to the old tavern next to the Holiday Street Theatre, where the actors were accustomed to assemble. Mr. Key had directed Eads to print above the poem the direction that it was to be sung to the air "Anacreon in Heaven." The verses were first read aloud by the printer, and then, on being appealed to by the assembly, Charles Durang mounted a chair and sang them for the first time.

Soon afterward "The Star Spangled Banner" was sung nightly at the Holiday Theatre, where it created intense enthusiasm. The song spread like wildfire and was sung everywhere in public and in private throughout the United States. Thus was the theatre largely instrumental in issuing to the world that song which expressed the feelings of thousands of patriots, and has immortalized its author.

A collection of Key's poems were published, with an introductory letter by Roger B. Taney in 1857. James Lick bequeathed the sum of \$50,000 for a monument to Key, to be placed in Golden Gate Park, San Francisco, and it was completed by the sculptor: William W. Story, in Rome in 1887. The height of this monument is fifty-one feet. It consists of a double arch, under which is a bronze statue of Key in a sitting position. The monument is surmounted by a bronze statue representing America with an unfolded flag.

Following are just a few of the additional press comments on the movement that have reached us:

Spirit of the Times.

The MIRROR has taken up and carried into practical effect the idea, repeatedly expressed by *The Spirit*, that our national music should be played by the theatre orchestras. We have insisted upon this at every holiday. THE MIRROR goes farther and wants the national music played after every performance. Forty managers have agreed to try the experiment. It was very successful at our leading theatres on Monday night. When the final curtain fell and the orchestra struck up "The Star Spangled

Banner" the audience applauded so enthusiastically that the actors thought they were being called for and came out to bow. But the audience had forgotten them in listening to the grand, old air. Instead of hurrying out of the theatre, many remained to applaud the musicians again and again. There is no more impressive sight abroad than the respect paid to national anthems by the people of the various countries. In England, when the first bars of "God Save the Queen" are heard, the people rise and the men remove their hats. Surely, no less respect should be paid to our national music. The officers people are reminded that we have a country to be proud of the more likely they are to maintain its liberties. Whether an audience shall be played out with this tone or that seems a little matter; but the national music means the national sentiment, and we cannot too much encourage that which we have devoted thousands of lives and millions of money to preserve and retain.

Kansas City Star.

The orchestras of the several theatres in the city last night played the audience out with "The Star Spangled Banner." At the Gillis Opera House, immediately upon the conclusion of Mr. Barrett's speech, Prof. Wheeler waved his baton and the musicians leaped into the sprightly and soul-stirring anthem with genuine patriotic enthusiasm. The audience paused and applauded vociferously, which died away and was renewed.

At the Coates Prof. Hallett's efforts did not awaken so much enthusiasm, probably on account of the small house.

Prof. John Behr spent all day yesterday making an orchestration of "The Star Spangled Banner" and when the Ninth Street orchestra began to play it last night the audience was so lavish in its applause that a repetition was given.

At no theatre in the city was the anthem appreciated more than at the Midland.

This will be continued now throughout the remainder of the season at all of the houses. Manager Crawford of the Warder Grand, who arrived in this city yesterday, said that although his season was practically closed, any performance in the future would be closed with "The Star Spangled Banner." The first performance will be on Saturday night.

Decatur, Ill., Morning Review.

One feature of the evening was most favorably spoken of by all who noticed it, and that was playing "Star Spangled Banner" as the audience left the house. This showed the management to be well up in the new idea of the profession and keeps Decatur at the front, with the other live towns in the country. Last week it was decided in the New York theatres to have the national air at the close of each performance, as the audience goes out. In England and Canada the orchestra plays "God Save the Queen." It was thought that surely we are as patriotic as the "blasted British." Eighteen of the New York managers agreed to have "The Star Spangled Banner" and last night was set down as the time for beginning the patriotic and appropriate custom. Chicago managers fell in line and McClellan and others instructed their orchestra leaders to have the air last night for the people to go home by. It seems that Manager Holenstein of the Frankie Jones company, was as wide-awake as the rest of them, for he had his pianist play the audience out with the soul-stirring notes. It's to be hoped that the custom may be continued. It certainly is a good one.

Milford, Mass., Daily Journal.

This week's NEW YORK DRAMATIC MIRROR advocates all orchestras playing "The Star Spangled Banner" as audiences leave theatres and public halls. In England and other countries their national hymns are so used. On Sunday the local correspondent of THE MIRROR spoke to the leader of the Milford orchestra and was gratified to hear that "The Star Spangled Banner" would hereafter be played at each entertainment, as the closing piece in Music Hall.

Woonsocket, R. I., Evening Reporter.

It is the fashion to be patriotic just now—and a mighty good fashion it is, too. The latest idea, besides being patriotic, is English, you know. In London every theatre orchestra plays "God Save the Queen" as the audience passes out, and the movement for orchestras in this country to play "Star Spangled Banner" at the close of each performance is becoming popular. At every theatre in New York the custom has been put in practice, and in some cities and towns in this vicinity it has been adopted. THE NEW YORK DRAMATIC MIRROR has been the chief advocate of this.

Pittsburgh Dispatch.

THE NEW YORK DRAMATIC MIRROR has adopted the idea of ending the performances with a national air, and has already induced a dozen or more of New York's foremost managers to promise to see that their orchestras encourage patriotism with "The Star Spangled Banner" as a finale every night. It will be remembered that Manager Williams inaugurated this custom at his Academy six months ago, and Mr. Teets has regularly had his orchestra play a national air to usher the audience out. A few weeks ago the Bijou Theatre adopted the custom, and the *Dispatch* has advocated the same warmly. It is a good thing, anyhow.

New York Evening Telegram.

The experiment of playing "The Star Spangled Banner" at the close of theatrical performances seems to meet with popular approval in this city. There is a tendency throughout the country to a more formal manifestation of patriotism, as, for instance, in the display of the flag on school houses, if it would result in making odious the sectionalism of some of our public men this movement would do a much needed work.

The Philadelphia Jester.

THE DRAMATIC MIRROR has induced nearly all the theatrical managers in New York, and many in other cities, to make that patriotic tune, "The Star Spangled Banner," more widely known by having it played each evening as the audience is leaving the theatre. The idea is a happy one, and the selection is peculiarly well named for steady use in the playhouses.

The Critic.

THE NEW YORK DRAMATIC MIRROR has persuaded a score or so of New York managers to have "The Star Spangled Banner" played at the conclusion of every performance in their theatres. The principal houses have adopted the innovation, and Palmer's, Daly's, the Lyceum, the Fifth Avenue, etc., will be emptied hereafter to the strains of what THE MIRROR calls the "national anthem." But is "The Star Spangled Banner" the national anthem? Is it an anthem at all? An anthem is sacred melody, and there is nothing especially "sacred" about the song in question. If America has a national anthem, it is "My Country 'tis of Thee." As a national song, however, "The Star Spangled Banner" has at least as good a claim to recognition as any, and its adoption as a sort of recessional at the theatres would go far to insure its general acceptance. As *The Critic* said in 1887, "the weight of precedent inclines in favor of the playing of this air on occasions when a national melody is appropriate."

Buffalo Courier.

THE DRAMATIC MIRROR advocates the introduction in American theatres of the practice of playing the national anthem at the close of all performances. The movement has found favor with the leading metropolitan managers and "The Star Spangled Banner" will be played in more than a dozen of the New York theatres next Monday night. For many reasons this practice, which obtains in most or all of the nations of Europe, would prove a desirable innovation here.

Rochester Daily Herald.

THE DRAMATIC MIRROR has made a proposition to close all theatrical performances with our national "Star Spangled Banner" by the orchestra. This suggestion has met with instant favor among New York managers, and at eighteen metropolitan theatres this custom will be observed after the last curtain. Rochester is sometimes painfully slow in theatrical matters, but for once she is on time and even a little ahead. Last evening at the Lyceum Theatre at the close of the last act Professor Laing and his orchestra played "Star Spangled Banner," and will continue to do so for the remainder of the season. The idea seems to have taken hold of theatrical people and will probably become general throughout the United States. THE DRAMATIC MIRROR is very enthusiastic about it, devoting three-fourths of a page to its announcement and printing the music besides having a leading editorial with the Stars and Stripes. Americans, as a rule, are less aggressive regarding their patriotism than some other nationalities, but this seems to be a popular way of familiarizing the public with this

song, and is likely in time to go far toward making it as universal here as John Bull's inevitable "God Save the Queen" is in England.

St. Paul, Minn., Press.

THE NEW YORK DRAMATIC MIRROR is properly urging upon all theatre managers the propriety of instructing musical directors to play "The Star Spangled Banner" at the conclusion of each performance.

Franklin, Pa., Evening News.

By a special arrangement made among managers of theatrical companies a new feature will be introduced this evening, May 5, in all the opera houses of the United States. The arrangement is that henceforth, after the close of each performance, the orchestra will play some national air. The orchestra will render Professor DeBony's arrangement of "The Star Spangled Banner" to-night. It will be a good starter for a custom which the patriotic public will approve. Undoubtedly Franklin will be the first town of its size to introduce this custom, thanks to the Mora company.

Philadelphia Times.

Manager Bradburn of the Ninth and Arch Museum, with that characteristic energy which always keeps him abreast of the times, secured for himself yesterday afternoon the proud honor of being the first theatrical manager in America whose orchestra accompanied the departure of an audience with the strains of our popular national air, "The Star Spangled Banner." A number of New York and Philadelphia managers inaugurated the patriotic custom last night, but Manager Bradburn was away ahead of them, as the Museum orchestra played the inspiring strains immediately after the curtain had descended on the first afternoon performance, which began at 2 o'clock and ended at 3. The audience received the innovation with prolonged cheers.

Worcester, Mass., Evening Gazette.

"The Star Spangled Banner" was the music which "played out" the audience at the end of the evening. It fitted the character of the piece and not more than two or three in the audience knew the real reason for it, or perhaps took any notice of it. There is a good prospect, that another year "The Star Spangled Banner" will be played in every theatre in the country, every night, whenever the orchestra is kept to the end; they used to skitter down stairs, as soon as the last act began. This was suggested as a national movement, as being significant and patriotic, by THE NEW YORK MIRROR. In England and the colonies "God Save the Queen" is played every night in all the theatres. The idea pleased the managers, and every important theatre in New York has assented. In Boston, and all over the country, managers are agreeing to it. Manager Rock went into "the swim" at once when he heard the suggestion.

American Art Journal.

Mr. Harrison Grey Fiske, editor of that dignified and representative journal, THE DRAMATIC MIRROR, has set on foot a movement that must command respectful attention and commendation everywhere in this country. It is that the American national anthem be played in every theatre throughout the United States at the conclusion of dramatic performances. Nationalism is an essential condition of nationality, and its expression in relation to art, education and public life wherever possible, without falling into the spirit of insularism, is entitled to earnest support. While we do not believe that the man who is always going around with the stop-cock of his patriotic enthusiasm is ready to go off at the slightest warning, like a town pump or a metropolitan fire brigade, is of necessity the highest expression of citizenship, or that the old-fashioned political ranteer of fifty years ago was a greater patriot than George Washington, who was dignity personified, we believe in the injection of nationalism and the spirit of American institutions into every public service, into private life, into art life, into the schoolhouse and even into the church. Persons who object to the practice of playing "The Star Spangled Banner" at the conclusion of dramatic performances, upon the ground that it is a custom borrowed from monarchical countries, forget that while "God Save the Queen" has a flavor of imperialism, there is nothing personal or insular in the national airs of a republic. Mr. Harrison Grey Fiske is known through many years of editorship, and long connection with the best interests of the American drama, to be extremely liberal toward everything foreign—as his opposition to the movement to exclude foreign actors last year indicates—therefore we can assume that his sense of nationalism is broad and dignified. The outcome of his efforts will be looked forward to with much interest. Meanwhile "The Star Spangled Banner" has been assumed to be the most appropriate air.

The auspicious departure was signalized on Monday evening in New York, when sixteen theatres put it into practice. One correspondent writes us, commenting on the patriotic and fraternal emotion awakened in the public mind by the inauguration of this custom. He says: "On leaving the Star Theatre on Monday evening the band began to play the national anthem, and what struck me was the fact that nearly every one in the house began to hum it appreciatively in going out. Truly the union of so many minds in one grand aspiration, upon which the greatness of our traditions reposes, is elevating and inspiring. I know the *American Art Journal* is warmly in accord with all movements of this nature." Our friend is right; we are in accord perfectly and entirely!

Charleston, S. C., World.

THE DRAMATIC MIRROR, published in New York city, is admittedly the organ of the profession it represents. The editor, Harrison Grey Fiske, is a man of ideas, who relies upon the merits of his paper for success, unlike some others who prefer the lever of blackmail. THE MIRROR's latest idea, which is a decidedly patriotic one, is that after each performance at a theatre, and while the audience is leaving the building, the orchestra play "The Star Spangled Banner." The Grand Opera House and the Academy of Music have both already adopted this patriotic suggestion, and the idea seems to take well with Charleston theatregoers.

Denver Times.

THE NEW YORK DRAMATIC MIRROR has been asking New York managers to have their orchestras play "The Star Spangled Banner" at the close of the play, instead of the usual march. The New York managers have all agreed to do this, and the custom will probably extend to all the principal cities of the Union. THE MIRROR generally succeeds in its undertakings, probably because it never attempts anything but what is beneficial to the profession.

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THE SEASON'S CLOSE.

Last cues are given in half-distracted manner. Prompt on the tag falls the curtain of green. To the strains of "The Star Spangled Banner"

We hurriedly rush from the scene.

Trunks are packed, ready for starting.

'Tis the last time we'll pack them, you know, So let's drink a glass, ere we're parting,

To the past year—it's well and its woes.

Here's our star! May he never grow dim! But e'er shine with benignant light;

And here's to our manager, bless him!

Who's never failed us on salary night?

May the friends who still closer and dearer

Have grown as the months have passed by.

In the coming years draw ever nearer,

Bound by love's sweet, invisible tie.

And to all, here's a scrap of a rhyme.

Who have lost us their kindly assistance,

Our enemies too, for in time

We may love even them—at a distance!

All joys that have come to us newly,

O, grant that their sweetness may last!

Let no ghost of a sorrow unruly

Arise from its grave in the past!

Fill a last glass! For all without reason

Recollect has cost us a sigh—

So here's to a jolly new season,

Arise from its grave in the past!

And to this one now past, a good-bye!

MACD HOLLOWARD.

GOSSIP OF THE TOWN.

HENRY NESGARDE JOHNSON has finished a four-act society drama, *The Green-Eyed Monster*.

MAY YONG is reported to have met with a serious accident, recently, while driving in San Francisco.

"THE DRAMATIC MIRROR is the cleanest, brightest and most enterprising dramatic journal in the world," writes Charles J. Walker.

CHARLOTTE BEHRENS has been engaged by Gus Pitou for next season.

ALEXANDER SALVINI is reported to have made a big hit in *The Duke's Motto* in Boston.

THE NEW YORK DRAMATIC MIRROR.

RESULT OF THE CONTEST.

- 1st PRIZE of \$50 to the competitor who guessed all the names correctly, not won.
 2^d PRIZE, Handy Volume Edition of Shakespeare, to the competitor who sent the most correct guesses, won by RALPH EDMUNDS, 128 West Twenty-Eighth Street, New York.
 3^d PRIZE, A year's subscription to THE DRAMATIC MIRROR, to the competitor who sent the next largest number of correct guesses, won by E. D. PRICE, 1145 Broadway, New York.

- 4th PRIZE, Lady Martin's "Female Characters of Shakespeare," to the competitor who came next on the list, won by EDGAR SELDEN, 317 West Twenty-Second Street, New York.

- 5th CONSOLATION PRIZE, to the honest competitor who got furthest from the truth, an original oil-painting, size 5½ x 4½ feet, entitled "The Dying Thespian" [must be seen to be appreciated], won by CHARLES F. WHITE, Pana, Ills.

Our great prize puzzle contest is ended. Hundreds of coupons have been received and the Puzzle Editor has not had a wisp of sleep for a week past, owing to the terrific labors imposed upon him by the contestants. Every coupon has been examined, numbered and the date and hour of its receipt recorded.

The showing made by a small proportion of the guessers is better than might have been expected, owing to the difficulties besetting the way to a correct solution of the problem. A number of the pictures were veritable posers, whose identity was penetrated by a very few of the competitors; while two or three especially obscure "portraits" were not guessed at all.

No one has won the first prize of \$50, offered to the first aspirant who guessed all the names, for the reason that nobody succeeded in that undertaking.

The second prize was secured by Ralph Edmunds, whose coupon is the seventh on the list and which reached us at 4:15 p. m. on April 24. Mr. Edmunds sent twenty correct guesses. The seven that were wrong were portraits Numbers 3, 6, 9, 12, 14, 16 and 27, which he wrote down respectively as Emma Juch, Arthur Forrest, Fanny Davenport, Fay Templeton, Sophie Eyre, H. Carthorne and Fanny Davenport. Mr. Edmunds has made a very creditable showing and we congratulate him on his acumen.

The winner of the third prize, Manager E. D. Price, guessed 19 names correctly. He slipped up on Numbers 3, 6, 9, 12, 16, 17, 18 and 25, but he captures a trophy as his was the first of the several 19 correct guesses to come in. Mr. Price's coupon was the third received, arriving at 8:30 a. m. on April 24.

Two hours later Edgar Selden's coupon was received. He had 19 names right also, and therefore won the fourth prize. Jennie K. Selden, with the same number to her credit, got her coupon in during the afternoon of the same day, but it was too late to win anything.

There were five contestants who got all their twenty-seven guesses wrong, viz., Charles F. White, of Pana, Ills., George Bowles, of Chicago, "Ned James," of Chippewa Falls, Wis., W. J. Speckman, of this city and P. Shannon of Milwaukee. Two of these guesses were not honest—that is to say they were transparent guys. Mr. White's bears evidence of integrity, and as his was the first of the five to reach us we have awarded him the consolation prize.

The contest has brought to light a good deal of shrewdness and perspicuity on the part of many persons. Yet the result shows that we were not amiss in our belief that the punning "portraits" provided by our contemporaries were so atrocious that the majority would not know who they were meant for. But three persons, for instance, have guessed number 1; but two have ascertained the identity of number 3, while number 16 has defied the ingenuity of every one of the hundreds of guessers who have taken a hand in the contest.

Emma Abbott has been taken for Fanny Herring and Mrs. Bowers; Iboen has been sized up as pretty nearly everything that wears whiskers, from Herr Most to the Dog-Peacock; Richard Mansfield has figured as Booth and Bandmann, and Madame Modjeska has been guessed as Wilson Barrett and The Queen of the Plains.

Aside from the desire to furnish our readers with amusement, THE MINION'S satirical contest has had another and a more useful object. It was chiefly designed to call the attention of the newspapers to the outrageous character of the "cuts" of public persons with which they are wont to decorate their columns, and to show them in an honest, practical fashion how deceptive and futile are some of their exhibits in the line of drawing and engraving. With this exposition in evidence, let us hope that they will improve the quality of their pictures of theatrical people, or if that is impossible, eschew them altogether. A "portrait" that cannot be recognized unless there is a name printed

under it cannot be said to have any value or interest.

We have not space to summarize the whole of the guesses, but following this we reprint the pictures that appeared in the puzzle, with the names of the professionals whom they purported to represent and the names of the journals in which they appeared originally. Beneath the pictures we also give a few of the names for whom they were taken by the guessers. To publish all the mistakes would fill this issue of THE MIRROR.



1—MYRA GOODWIN.
Spirit of the South, Feb. 15.

Annie Pixley, Minnie Maddern, Ada Rehan, Queen Vassar, Elvia Croix, Fannie Rice, Ullie Akers, Isabel Urquhart, Rose Coghlan, Pauline Hall, Miss McKeon Rankin, Fanny Herring, Agnes Booth, Sadie Hasson, Jane Stuart, Kate St. John, Emma L'Allemande, Anna O'Neill, Katie Purcell, Amy Lee, Anna O'Keefe, Louise Paulin, Sadie Hasson, Lillian Russell, Mary Eastlake, Lillian Ramaden, Mary Anderson, Carmenita, Laura Burt, Louise Little, Mrs. Kendal, Lizzie Evans.



2—LAWRENCE BARRETT.
Pittsburg Dispatch, Feb. 8.

Herbert Kelcey, Louis James, Frank Mordan, Wilson Barrett, Joseph Haworth, Frank Daniels, W. J. Florence, Kyrie Bell, James Sullivan, Henry E. Dixey, Stuart Robson.



3—EMMA ABBOTT.
Philadelphia Item, March 13.

Lillie Lehman, Ada Dyas, Madame Janischek, Anna Juch, Madame Hatzreiter, Mrs. D. P. Bowers, Madame Albiani, Mrs. M. A. Penoyer, Isabelle Urquhart, Fanny Herring, Fran Materna, Jane Coombs, Mary Eastlake, Marie Wainwright, Rosina Vokes, May Brooklyn, Rose Coghlan, Clara Morris, Madame Hister, Mrs. W. J. Florence, Mrs. Kendal, Modjeska, Pauline Hall, Ada Deane, Frederick Warde as Virginia.



4—NEIL BURGESS.
Chicago Referee, Feb. 8.

Felix Morris, Edwin Booth, Sydney Drew, Francis Wilson, W. H. Crane, David Belasco, John Drew, Richard Golden, Pete Baker, E. L. Davenport, Roland Reed, James Lewis, M. B. Curtis, W. S. Dooley, John T. Raymond, Sol Smith, Russell, E. H. Sothern, Denman Thompson, James B. Mackie, Lee Harrison, Edward Harrigan.



5—ROSINA VOKES.
Philadelphia Inquirer, March 2.
Kate Clanton, Rose Coghlan, Mrs. Thomas Whiffen, Kate Castleton, Marie Wainwright, Mary East-

lake, Dorothy Dorr, Annie Russell, Madame Janischek, Signor Salvini, Topaz Venn, A patent medicine "aid" worked over for Ada Rehan, Louise Paulin.



6—ALELAIDE MOORE.
London Edition New York Herald, Feb. 2.

Mrs. James G. Blaine, Fannie Rice, Mrs. Langtry, Louis Thorndike, Lillian Russell, Helen Langtry-Lovelace, Anna O'Keefe, Amelia Glover, Mary Anderson, Grace Pilkins, Florence St. John, Julie Marlowe, May Waldron, Sara Chaimes, Anna Juch, Cona Tanner, Dorothy Deane, Marie Halton, Mrs. Potter, Marie Wainwright, Kate Forsyth, Letty Lind, Fanny Davenport, Mrs. O'Sullivan Dimpfel, May Brooklyn, Rose Coghlan, Théo, Miltons Willett, Effie Elsler, Marie Jan en.



7—BRONSON HOWARD.
London Figaro, March 29.

Lawyer Wm. H. Howe, Dion Boucicault, Emilie Thomas, Salvini, A. J. Dittenhofer, A. C. Gunter, Henry C. De Mille, V. C. Briggs, Frank Sanger, George Shoddard, Roland Reed, Charles Wyndham, George Parrott, Rose, McKee Rankin, Richard Mansfield, Leslie Alton, Theodore Thomas, Jerome W. Collin, Joseph Howard Jr., E. H. Sothern, Pat Gilmore, Joseph Jefferson, James H. Wade, Abe Hummel, Dan Frohman.



8—W. H. KENDALL.
New York Herald, March 2.

Maurice Barrymore, Hermann, Lewis Morrison, Robert Mansell, Arthur Forrest, Morton Lotte, Nelson Wheatscroft, Kellar, Frans Lander, Edwin Adams, Herbert Kelcey, Robert Hilliard, Chas. Wyndham, Robert Hilliard, Chas. Walcot, Sydney Woodlett, E. H. Holland, Mark Twain, W. J. Ferguson, Joseph Woodcock, Daniel Vandam, William Harris, H. R. Atrey, De Wolf Hopper, Edwin Forrest, Richard Mansfield, Lester Wallack, Milton Nobles, Weyman Henderson, Sydney Rosenfeld.



9—AGNES BOOTH.
New York Press, Jan. 26.

Maude Grainger, Lotta, Fanny Davenport, Clara Morris, Lillie Lehman, Member of Voices family, Rosina Vokes, Estelle Clanton, Mrs. Kendal, Janischek, Florence St. John, Helena Modjeska, Emma V. Sheridan, Mrs. Scott Siddons, Kate Clanton, Lydia Thompson, Marguerite Fish, Mrs. Thomas Berry, Jessie Yamada, Anna Abbott, Rose Coghlan, Mrs. Miller Rankin, Jane Hading, Rose Bryant, Clara Louise Kellogg, Clara Quilty, Rachel McCauley, Nanette Comstock.



10—HENRIK IBSEN.
Bangor News, Feb. 9.
Ernest Poorter, Gus Barker, James Lewis, Herr

Seidl, Hans Von Bulow, Thomas Sarsbrook, Rev. Dr. Grimston, Ted Frosty, A. M. Palmer, Alvin Justyn, Richard Goldin, Denman Thompson, Joseph Patterson as Big Oliver, Wendell Holmes, Uncle Silenus, Herr Most, James Maffet, Henry E. Dixey, Edwin Forrest, Alfred Ayres as Shylock, Charles Fisher, Digby Bell, R. M. Hooley, John Stuart Brown, Edward Harrigan, Joseph Ott, John E. Owen, Dan Sully, Fred Leslie.



11—EMMA ABBOTT.
Washington Critic, Feb. 16.

Rhea, Rose Coghlan, Adelina Patti, Nordica, Pauline Hall, Janish, Rosina Vokes, Mary Anderson, Helen Daunay, Maude Harrison, Kate Castleton, Mrs. Kendal, Jennie Reeves.



12—VOLANDE WALLACE.
Salt Lake City Tribune, March 23.

Della Fox, Fay Templeton, Kate Uart, Isabel Urquhart, Vernon Jarreau, Lillian Russell, Pauline Hall, Eunice Vance, Pauline Markham, Miss St. John, Nellie Parren, Annie Summers, Marie Janischek, Louisa, Mrs. Scott Siddons, Marie Janischek, Irene Verona, Alice Maydue, Jennie Winston, Cora Timia, Fannie Rice, Addie Conner, Bertha Ricci, "A Stock Electro," Rose Prank, Kyrie Bell's legs, Pauline Hall's body, Francis Wilson's face and Mrs. Potter's gestures: Ada Gheca.



13—MARGARET MATHER.
Rome Daily Sentinel, March 25.

Marie Janischek, Helen Russell, Modjeska, Julia Marlowe, Marie Wainwright, Minnie Collyman, Blanche Walsh, Isabel Irving, Victory Bateman, Mrs. James Potter, Jessie Evanson, Marie Hubert, Frohman, Annie Pixley, Mary Eastlake, Helen Ten Broeck, Clara Morris, Eliza Terry, Florence St. John, Rhoda, Lillian Russell, Nellie Parren, Jennie Winston, Marie Prescott, Maud Granger, Alice Gates, Rose Coghlan, James B. Maffit, Nellie Lynch, Sylvia Grey.



14—ROSE COGHLAN.
Philadelphia Inquirer, April 6.

Lillian Lewis, Helen Daunay, Sophie Eyre, Cora Timia, Mary H. Pixley, Pauline Hall, Mrs. Kendal, Ada Rehan, Madame Nordica, Marie Wainwright, Mary Shaw, Isabel Urquhart, Adelina Patti, Georgia Drew Barrymore, Minnie Maddern, Kate Clanton, Mrs. J. G. Blaine, Jr., Fannie Rice, Lillian Russell, Jessie Bartlett Davis, Mrs. Padelford, Agnes Booth, Mrs. G. S. Knight, Marie Prescott, Agnes Hall, Florence St. John, Lillian Cleaver, Belle Archer, Georgia Cayvan.



15—RICHARD MANSFIELD.
National Mercury, Feb. 15.
Daniel Bassman, Fred Ward, Thomas W.

Kane, Louis James, Edmund Collier, Edwin Booth, Jean McCullough, Wilson Barrett, James Owen O'Connor, Mrs. Berian-Gibbs, Eddie Poy, Wilson Barrett, Tamagno.



16—WILLIAM HARCOURT.
Philadelphia Inquirer, March 30.

Nelson Wheatcroft, Harry Lacy, Nat Goodwin, Wilton Leetaya, Herbert Cawthon, Henry Guy Carleton, Richard Stahl, Edward Stokes, R. E. Mansell, Louis Masson, Leo D'Amato, Max Strakosch, Kellar, Edward Harrigan, T. H. Wimsett, Rudolph Aronson, Sedley Brown, Louis Harrison, Charles A. Hoyt, Sidney Rausfield, Frank Carville, Sydney Drew, A. Han, Maurice Barrymore, Marc Klaw, Herbert Kelsey, H. B. Conway, McKee Rankin, Richard Mansfield, Henry Chanfrau, Moritz Rosenthal, David Henderson, James Haworth, E. H. Sothern, E. E. Rice.



17—MRS. LANGTRY.

London Editor New York Herald, Feb. 2.
Ada Rehan, Modjeska, Mary Anderson, Julia Marlowe, Mandie Banks, Margaret Mather, Mrs. J. B. Potter, Rose Coghlan, Herr Kalisch, Ullie Akerstrom, Marie Wainwright, Fay Templeton, Corinne, Wilson Barrett, Miss Andrews, Elsie Leslie, Isabelle Urquhart, Modjeska, Kate Claxton, Lillian Russell, Dennis Neville, Marie H. Frohman, Chas Coghlan as Macbeth.



18—ADA BOTHNER.

Toledo Commercial, Feb. 16.

Corinne, Lizzie Evans, Clara Thropp, Lotta, Laura Bur, Ullie Akerstrom, Jessie Yeaman, Flora Walsh, Frankie Kemble, Patti Ross, Victoria Vokes, Beatrice Cameron, Della Fox, Louise Litta, Minnie Waldron, Ella Hawkins, Etta Barnard Chase, Ennis Goodrich, Johnstone Bennett, Frances Alice Bishop, Daisy Murdoch, Sarah Berhardt, Willie Dean.



19—ESTELLE CLAYTON.
Morning Journal, Jan. 31.

Grace Henderson, Ada Rehan, Isabel Everson, Ida Vernon, Miss Millward, Elsie Ellisor, Fanny Davenport, Marie Prescott, Agnes Booth, Louise Rial, Beatrice Cameron, Grace Filkins, Mrs. Kendall, Marie Wainwright, Leslie Chester, Belle Archer, Elsie Shannon, Mrs. Wren, Edna Carey, Georgia Cayvan, Lilla Parnell, Nanette Comstock, Annie Russell, Vermona Jarreau, Ellen Terry, Agnes Herndon, Corinne, Bessie Pope, Mrs. Berian-Gibbs, Toma Hanlon, Maud Harrison.



20—MAGGIE MITCHELL.
Sacramento Bee, March 1.

Helen Barrett, Lillian Russell, Lillian Price,

Clara Morris, Florence St. John, Sarah Berhardt, Mandie Harrison, Marie Jansen, Marie Greenway, Mandie Banks, Madame Modjeska, Rhia, Kate Sturges, Ullie Akerstrom, Louise Paulin, Ida Macaire, Clara Morris, Della Fox.



21—W. H. KENDAL.
San Francisco Evening Post.

R. E. Mantel, Robert Hilliard, J. B. Burdett, Morton Selton, Herbert Keloy, Augustus Daly, John Drew, Henry Miller, H. B. Conway, Gus Hill, Clay Greene, Rudolph Aronson, Maurice Barrymore, L. F. Masson, W. T. Carleton, Alexander Salvini, Roland Reed, Tony Pastor, Thomas W. Prior, W. H. McDowell, Charles Garthorne.



22—CORRINE.
Kansas City Globe, Jan. 10.

Georgia Cayvan, Lillian Russell, Patrice, Helen Bertram, Marie Burroughs, Edna Carey, Louise Balfe, Louise Rial, Mrs. James Brown Potter, Marie Hubert Frohman, Patti Ross, Ada Rehan, Ullie Akerstrom, Mrs. McKee Rankin, Marie Jansen, Nellie Farren, Patti Ross, Rose Coghlan, Marie Wainwright, Lillian Lewis, Beatrice Hamilton, Tommy Russell.



23—MARIE WAINWRIGHT.
Kansas City Times, March 16.

Fannie Rice, Marion Manola, Margaret Mather, Pauline Hall, Lillian Russell, Annie Sommerville, Louise Montague, Julia Marlowe, Nellie McHenry, Billie Barlow, Frankie Kemble, Mrs. George S. Knight, Lillian Langtry, Isabel Urquhart, Annie E. Perkins, Ruth Stetson, Alice Harrison, Corinne, Babette Rodney.



24—FRED. WARDE.
San Francisco Evening Post, Feb. 8.

Charlie Reed, Edward Chapman, Herbert Keloy, John Drew, E. H. Drew, H. Grattan Donnelly, George W. Monroe, James O'Neill, Frederic de Belleville, Louis James, Charles Coghlan, Bob Hart, Stuart Robson, Francis Wilson, John Wild, W. H. Crane, John Dillon, W. J. Scanlon, James Ward, George Barrett, E. H. Sothern, Digby Bell, Marshall P. Wilder, W. J. Florence, Hugh Fay, Robert Mantell, J. R. Polk, Denman Thompson, James Robinson, Gus Kerker.



25—LIZZIE EVANS.
Toledo Commercial, Jan. 19.

Lena Merle, Maggie Mitchell, Flora Walsh, Mrs. James R. Potter, Frankie Kemble, Jenny Venema, Isabelle Irving, Florence St. John, Ada Rehan, Marie Jansen, Clara Thropp, Louise Dillon, Della Fox, Beatrice Cameron, Marguerite Fish, Corinne, Minnie French, Ethelyn Friend, Louise Calderon, Rose Coghlan, Ida Mullis, Frances Bishop, Lizzie May Ulmer, Lotta, Ullie Akerstrom, Sadie Martinot, Carrie Turner, Ennis Goodrich, Madeline Monardo, Carrie Tatum, Marshall P. Wilder, after his bath; Patricia.



26—LILLIAN LEWIS.
Kansas City Times, Feb. 16.

Georgie Drew Barrymore, Mrs. Kendall, Pauline Hall, Agnes Booth, Bella Archer, Mrs. Scott Siddeon, Mrs. Langtry, Louise Balfe, Mandie Granger, Marie Wainwright, Marie Burroughs, Ellen Terry, Lillian Miska, Fanny Davenport, Annie Clarke, May Wheeler, Rose Coghlan, Belle Archer, Ada Rehan, Louise Thorndike, Lillian Russell, Mattie Vickers, Mrs. Potter, Adelina Patti, Rhia, Clara Morris, Mrs. Berian-Gibbs, Minnie Seligman, Grace Henderson, Isabelle Everson, Nellie Farren, Margaret Mather, Kate Forsythe, Dorothy Dorr, Leslie Carter, Leslie Watson, Nadage Doree, Emma V. Sheridan, Sarah Berhardt.



27—MADAME MODJESKA.
St. Louis Republic, Feb. 2.

Fanny Davenport, Marie Wainwright, Miss Eastlake, Berhardt, Mary Anderson, Kate Claxton, Rhia, Marie Hubert Frohman, Janacek as Mac Merrick, Ada Rehan, Ellen Terry, Marie Prescott, Kate Purcell, Wilson Barrett, Ben-my-Chree, Cora Tanner, May Brookyn, Julie Marlowe, Sara Bolwell.

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IN OTHER CITIES.

PHILADELPHIA.

Taking the average of business among the houses still remaining open, the week ending 24 made a very fair showing.

At the Broad Street Theatre was produced for the first time upon any stage a work described as a Persian comic opera by Herman Brunswick and Frederick Wink, entitled *Amina; or, The Shah's Bride*. There was good attendance upon the opening night, and as it was the work of a local composer, the audience was disposed to be more friendly than critical, and by constant and indiscriminate applause hindered the success of the performance rather than aided it. This was the more to be regretted because the opera showed considerable merit. Mr. Wink, the composer, certainly had much reason to be satisfied with his work, and if the applause had been more judiciously bestowed, he would have had a much better opportunity of judging of its value with the public. He has written for his opera some very pretty music. It was noticeable, however, that his instrumental score was superior to the vocal, and he gave the impression that he was not thoroughly familiar with the dramatic requirements of his task. Much of his music however was so pleasing and so great was his skill in using the various instruments composing the orchestra, that the balance of criticism was justly in his favor. Mr. Brunswick's book was also entitled to commendation, though he proved more happy in his lyrics than in the dialogue. His story was of fairly good construction, but his plot was somewhat too transparent, and depended upon too few of the characters for its inception and development. The cast, while nowhere very strong, was still uneven. Miss Homic Weldon, who in the role of *Amina* made her first appearance as a principal singer, is a young lady of exceedingly prepossessing appearance, who is gifted with a good voice, which she does not yet know how to properly employ. She made a very favorable impression; but, although her ambition to get to the front may be praiseworthy, her effort was somewhat premature, and she would be wise to devote a longer time to study, in order that a naturally good voice might gain in power, range and brilliancy of execution. Walter H. Ford as the *Shah* showed considerable vocal ability, and walked the stage with easy, graceful carriage, although he is, I believe, a novice. Robert DuPuis made a picturesque lover, although not a very ardent one, but, vocally, he was not at his best. Elma Dulore as a Princess of uncertain age was sprightly and pleasing, as usual. Ed. M. Fawcett and Max Arnold made but little of their comedy roles, not seeming to know just what to do with them, or how to make amends for the author's shortcomings with regard to them. They respectively represented a composer and a tragic actor, and it would naturally seem that their legitimate line of comedy would have been to have caricatured these two professions. This, however, they failed to do, thus rendering colorless their performance. The chorus contained many good voices and had been carefully trained. The settings were appropriate and pretty, and the costuming effective. The performance was remarkably smooth for a first night, thereby reflecting great credit upon Mr. William H. Daly, who had charge of the production, and Mr. William Robinson the musical director. The work was produced under the management of William T. Moore. Without acceding either the author or composer of plagiarism, it must be confessed that they both followed somewhat closely existing models, and those not the latest nor most approved. The work, taken as a whole, was pleasing, but seemingly not sufficiently strong to stand the bulletins of a season upon the road. It continues until further notice.

The Old Homestead, open its second and last week at the Chestnut Street Opera House, again played to tremendous business. The house closed its season 24.

Edward Harrigan and his co. in *Squatter Sovereignty* played to fairly good business at the Chestnut Street Theatre last week. Richard Stahl's romantic opera *comique*, *The Sea King*, will be produced for the first time on any stage 26, by the William J. Gilmore Opera co.

Harrington's *Equine Paradox* repeated its former successes at the Grand Opera House. The same attraction week of 25.

At the National Theatre, W. A. Whitecar appeared in *La Vendetta* to satisfactory business. The Paymaster 26.

Conway and Fox's Specialty co. gave a good entertainment and played to fair business. The house closed its season 24 in order to afford time for extensive alterations.

Robert McWade in *Rip Van Winkle* played to moderate business at the Standard Theatre.

At the Continental Theatre, Stirling and Alexander's co. of comedians in *My Lord in Livery* and *A Private Rehearsal* played to rather light business. A *Bunch of Keys* week of 25.

Charles Clarke and Gustavus Clarke, together with a satisfactory co. played to fair business at the Lyceum Theatre in *Ten Nights in a Bar-room*. The Rebel Chief week of 26.

At the Kensington Theatre, Burr Oaks was moderately successful. Ada Gray week of 26.

Edouard Strauss and his Vienna Orchestra gave three very successful concerts at the Academy of Music in the early part of the week.

CINCINNATI.

The main attraction of the week, from a musical standpoint, centred, of course, in the May Music Festival, which began 20 and closed successfully 24. It is stated officially that the receipts exceeded the disbursements by fully \$7,000, and as a consequence the Festival directors are jubilant.

The *Cowherds* (Herbert and Joe) in Little

Nugget closed a very profitable engagement at Harris' 24, the influx of country visitors attracted by the Festival contributing largely to that result. The young artists, who call this city their home, as they reside in one of our suburban towns, are deservedly popular, and their stage work indicates steady progress. Jennie Goldthwaite as the heroine appeared to advantage, and Messrs. Chalfant, Richmond and Meade gave efficient support in their respective parts. Frank Lindon in *Monte Cristo, Jr.*, week of 26. The McCollin Opera co. June 1.

Manager James E. Fennessy has returned from New York.

Medora Estes, a local elocutionist, supported by Clay Clements, will produce at Henck's on June 12 a new play entitled *The Veiled Prophet*. Her support outside of Mr. Clements will be made up of Cincinnati talent. The Martha Wren Collins benefit will be given at Havlin's 29.

Martin Rettig, brother of scenic artist John Rettig of this city, left for New York 24 to take charge of Barnum and Bailey's *Montezuma* and *Babylon* spectacles.

Louisa Ritzel's harp playing last week at Kohl and Middleton's Museum was an enjoyable feature of the entertainment.

BALTIMORE.

The season of Summer opera at Harris' Academy of Music opened under the most auspicious circumstances 19. The house had been renovated since the close of the regular season and in its Summer garb presented a most inviting appearance. There was a profusion of plants and shrubs and floral decorations; pretty little fountains were playing here and there; the audience packed the auditorium to the walls and there was an air of satisfaction and good nature pervading the whole place. The Black Husar was the opera and its presentation was good. Hubert Wilke sang and acted the title role with good taste and good effect and Eva Davenport made an excellent Barbara. Frank David and Max Fignani handled the comedy nicely and Celie Ellis and Avery Strakach were quite winsome as the two daughters. The performance was directed by Emma R. Steiner, and her portion of the work was eminently satisfactory. *Fatinizta* will be the bill for the week beginning 26 with Bettina Padelford and Jeannie Winston in the cast.

The four concerts given by the Strauss Orchestra at Ford's Opera House during the latter part of the week closing 24, were unequalled successes. The house was filled at every performance with a brilliant and enthusiastic audience and the programme was thoroughly enjoyed. The organization is different essentially from the Boston Symphony Orchestra and the orchestra of Theodore Thomas, and persons who expected the highest order of music were, of course, disappointed, but in dance music they were in their element and gave it, particularly the Strauss waltzes, with a rhythm and swing that was a revelation. The house was handsomely decorated and brilliantly illuminated with electric lights. Ferguson and Mack in McCarthy's *Mishaps* 26.

At the Monumental Theatre, Lester and Hillman's Burlesque co. closed a week of good business 24. *Piastra's Novelties* 26.

J. J. Raftoff replaced Hubert Wilke in *The Black Husar* during the latter part of the week closing 24.

Emma R. Steiner, musical director of the House Opera co., is a Baltimorean and a graduate of the Peabody Conservatory of Music.

KANSAS CITY.

A Long Lane, presented by a very creditable co., did only a fair business at the Coates week of 19. The play has much that is bright and interesting, and is one well calculated to please the average theatregoer. The London Gaity co. 26.

Master Blatchford in *Kavanaugh*, the boy soprano, gave four concerts at the Warder Grand 19, 20, assisted by the Conservatory of Music of this city. The audiences were not large, but were well pleased.

We Are the People, a comedy-drama intended to favor the eight-hour law, was produced at the Gillis 17-20 by a co. of professionals and non-professionals with only fair results, both artistically and financially.

A Night Off and An Arabian Night did the usual week's business at the Ninth Street week of 19.

Treasurer Cooley of the Ninth Street will be given a benefit 26 by Manager Judah of that house and Manager W. O. Wheeler of A Pair of Jacks co.

The Summer opera season will open week of June 2. The Alcazar co. appear at the Ninth Street for a season of two weeks. A co. will also open at Troost Park at the same time for an indefinite season, under the management of P. J. Whitelaw.

CLEVELAND.

H. R. Jacobs' is the only house which has held up a candle around which the theatrically inclined moth could flutter this week, and consequently they went in large numbers to hover around Go-Won-Go Mohawk as *The Indian Mail Carrier*. The star gave a pleasing delineation of the title role, and the support was better than usual in the border drama. Miss Buckingham sang a few songs in a very acceptable manner. Will Evans, whose home is in this city, made a hit as the darky, Sam White. Arizona Joe week of 26.

Next week being Memorial week, all the theatres, except the Lyceum, will be temporarily re-opened. The Opera House will present Mary Shaw in *A Drop of Poison* the first half of the week, and the Cleveland Grays' Minstrels the latter half.

The Star will have Emerson and Cook's Specialty co., which is made up of well-known minstrel and vaudeville people.

Rumors are walking the streets (and they appear to be entirely correct) that J. G. Miller, the Miller Bros. and Frohman, has sold his interest in the Lyceum to his brother, Charles A. Miller, and that he will hereafter

devote himself to his Columbus theatres. As neither of the *Messrs. Miller* are at present in town, and as Mr. Frohman is in Europe, it is somewhat difficult to verify this report. Next season's bookings are nearly completed, and they consist of some of the best attractions on the road. The house will be remodeled and refurbished and the lobby enlarged before the season opens.

A new play entitled *Our Consuls, or Pride and Prejudice*, by Signore Gesamina Carpani, of this city, was produced here 20. It deals with Italian life, mostly the bright side, and its treatment is refined and pleasing.

L. G. Hanna, in years gone by the manager of the Euclid Avenue Opera House, was the press agent of the Emma Juch Opera co. during the latter part of this season.

SAN FRANCISCO.

MAY 20.

W. H. Crane had a royal reception at the Bush Street Theatre, last night, where he opened in *The Senator* before an élite audience that filled the house. The play will, undoubtedly, repeat its New York success in this city.

Mlle. Rhea opened in *Josephine, Empress of the French*, at the Baldwin before a very large audience last night. William Harris and Ida Van Sicklen gave strong support. Wilson Barrett next and then the London Gaiety co.

E. H. Sothern opened in *The Highest Bidder* at the California. He will present *Lord Chumley* during the closing week of his engagement. Held by the *Enemy*, *The Old Homestead* and *The City Directory* follow in the order mentioned.

Oliver Doud Byron is in his second week at the Alcazar. Business has been very good.

Fatinizta is drawing profitable houses at the Tivoli. *Donna Juanita* will be given next week.

Helen Pauvray-Ward and her sister, Mrs. Tim Keefe, are in the city.

Manager Alfred Bouvier has introduced "The Star Spangled Banner" as the *finale* to performances at the Baldwin.

Al Lohman, the assistant stage manager of the Shenandoah co., played Captain Hearts Ease the other evening at an hour's notice.

Manager Bouvier and his wife have gone to Portland for a while in the interest of the Marquam Grand. Louis Morgenstern is in charge of the Baldwin, *pro tem*.

Percy Marsh, lately with the Gran co., went East with the Paul Kauvar co.

CHICAGO.

Don Quixote, presented by the Bostonians at the Opera House, made a hit on the opening night and the theatre has been crowded at each performance. The music is much better than the *libretto*, and reflects great credit on Mr. De Koven. H. C. Barnette as Don Quixote, and Jessie Bartlett Davis as Dorothaea made the chief successes. Mrs. Davis was never in finer voice, and her acting was capital. A new opera entitled *Robin Hood* is soon to be produced here by the same authors.

Paint Up to Date closed a profitable engagement of three weeks at McVicker's. E. J. Lonnem became a favorite and will be welcomed back. The Old Homestead week of 26.

Hanlon's *Fantasma* drew large audiences to the Haymarket. Over the Garden Wall week of 26.

A Royal Pass, which has been seen here frequently did a good business at Havlin's. George C. Staley plays the leading part in a pleasing way. A Mexican Romance week of 26.

Milton Nobles and his co. of players appeared in *From Sure to Son at the Windsor* and drew capital audiences. Ezra Kendall in *A Pair of Kids* week of 25.

At Jacobs' Clark Street Theatre Tony Pastor had a tremendous week, playing to the capacity of the house nightly. Kit week of 26.

At Jacobs' Academy, One of the Finest did a prosperous business. Tony Pastor week of 26.

At the People's, the Vaidis Sisters' Novelty co. did a splendid business. A new skit called *Show Up* is the next attraction.

The Grand Opera House will open this week again with the Hess Opera co. in *Olivette*.

Hooley's will reopen with James O'Neill in a spectacular production of *The Dead Heart*. It is to be put on for a run.

The Columbia will reopen June 1 with Dixey in *The Seven Ages* for a Summer engagement.

LOUISVILLE.

Harry Webber and co. presented *The Lancashire Lass at Harris'* under the title of *The Banker's Crime*. In the face of extremely warm weather fair business resulted. John H. Snyder and Josie Norman did good work in support. The house is now closed for the season.

Emile Boulier, of the Masonic, is able to hobble about on crutches after his severe accident. He will make his annual trip East to attend to the bookings for his house.

The seasonable attractions to look forward to now is the Summer opera and garden scheme of the Auditorium management. Preparations are in progress and although dates are not yet announced the project will soon be an accomplished fact.

ST. LOUIS.

H. Gratton Donnelly's latest success *A Pair of Jacks*, filled Pope's Theatre week ending 24. It was full of fun and clever specialties. The dancing and banjo playing of Winifred Johnson was one of the hits of the play, while Whitmark's singing another, while W. J. Russell and R. G. Cook added their share. The audiences at each performance filled the house. Tom Sawyer week of 25.

For Russia, a drama written by Cora Lowe Marcus, a young St. Louis writer, was produced at the Grand Opera House 21. The cast was principally made up of amateurs. The work of Miss Marcus, who took the

principal part, and of Miss Jessie Williams, was particularly good. The balance of the co. did usual amateur work.

Arrangements have finally been completed at Uhlig's Cave. John G. Bell and Fred Dixon of the Businessmen have taken the place and will put in a light opera co. Many of the Bostonians will be in the cast.

Schneider's Garden will open in a few days with a co. organized by Mr. McGinley. The Misses Nichols—Lillie and Lulu—late of the Casino co., spent several days in this city, their home. They left 23 to join the co. again to play a Summer season in Washington, D. C.

BROOKLYN.

Kate Claxton in Bootle's Baby drew good-sized audiences to the Grand Opera House week ending 24. The Knights of Tyburn 26, the last week of the season.

A Rag Baby, although it has been seen here several times this season, proved a drawing attraction at the Brooklyn Theatre. Lost in New York 26. Manager Hild will be tendered a benefit afternoon and evening of June 2. On the former occasion *A Parisian Romance* will be played by Richard Mansfield and co. Mr. Hild has hosts of friends in Brooklyn and ought to have packed houses.

A selected co. did a large business at Hyde and Behman's. The season has been extended one week, and Myra Goodwin, assisted by a number of well-known variety people, will be the attraction.

WANTED.—A DRAMATIC AUTHOR WHOSE villain does not snarl, twitch his mouth, grin maliciously and constantly reiterate "We shall see!" One whose heroine is not quite inspired; not altogether credulous; not always rushing into some self-martyrdom, which nothing calls for or justifies. Whose hero does not entirely lack common sense; does not gallantly fall into every trap; does not sput and talk about meeting his enemy some other day at some other place. Whose old man does not allow his lovely daughter to marry the villain to save his own alleged good name; who does not at first heroically refuse to allow his daughter to sacrifice herself in this manner, thus bringing down the irrepressible audience, and immediately concludes that it is probably best for her to do so after all; who does not act like a gump instead of a man of age and experience. Whose souffre does not, while in very short skirts, make love and get married; does not always marry the comedian; does not dance and sing on all possible occasions. Whose characters do not turn to the audience and talk confidentially, revealing the plot in that familiar way.

COMMENT.

Albany Express.

THE DRAMATIC MIRROR is unsurpassed by any journal of its kind in America, if, indeed, in the world. It is something more than a record of dramatic events, and one of its best features is its literary excellence. Recently it has published a series of articles on dramatic subjects by distinguished professionals and laymen, which are now republished in a magazine form known as **THE DRAMATIC MIRROR QUARTERLY**, edited by Harrison Grey Fiske. It is well printed, tastefully covered, and contains articles by Dion Boucicault, Elvyn A. Barron, Edward Fuller, Max O'Reilly, A. J. Dibner, Alfred Ayers, George Parsons Lathrop, J. Henderson, Albert E. Lancaster, Minnie Madiera Fiske, Brandon Matthews, William Gillette, Henry Arthur Jones, scholarly editorials and the dramatic diary for the quarter. It has all the elements of success and ought to become very popular. The appearance of No. 2 is anticipated with pleasure.

Jersey City News.

THE DRAMATIC MIRROR QUARTERLY has made its appearance. It contains fourteen essays on the stage and matters connected with it. These essays originally appeared in **THE DRAMATIC MIRROR**. Mr. Harrison Grey Fiske by publishing them in magazine form has created a valuable contribution to the literature of the stage. **THE MIRROR** and its **QUARTERLY** are both worthy of their editor.

Toledo Sunday Journal.

THE DRAMATIC MIRROR has begun the issue of a quarterly, which, if the initial

CORRESPONDENCE.

ALABAMA.

ANNISTON.—Perry Melville co. in repertoire week ending 10. Cheap prices.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: This house was closed week of 10. Shenandoah opens for five nights 11, and according to advance sale will do a large business.—THEATRE: Herrmann's Transatlantic Vaudevilles 10.

STOCKTON.—AVON THEATRE: Zig-Zag to a small house 6. Said Pasha 11; Paul Kauvar 12; Herrmann 13; Shenandoah 14.

PACIFIC.—ROCKY THEATRE: The John Paul Craig Dramatic co. did a good business week of 11. Shenandoah 12.

COLORADO.

LEADVILLE.—Tabor OPERA HOUSE: A Night Off 10, 11, and matines, to small houses. Boston Concert co. Eddie Elsler 12, 13.

PUEBLO.—DE REESE OPERA HOUSE: A Night Off 10, to good business 11. Bell-Ellis comb. week of 11.

ASPER.—THE WHEELER OPERA HOUSE: A Night Off opened 11. Business not up to the standard of the house. Co. very good. Eddie Elsler next.—ANTHEM: "The Star Spangled Banner" is being played after each performance.

CONNECTICUT.

TORRINGTON.—OPERA HOUSE: The Lottery of Life June 15.—ITEM: The Lottery of Life will be presented by a co. organized by Wright Huntington for the Summer. This is to camp out at Highland Lake, Ct., and play a circuit of four towns, giving seven different plays in each town. The co. is made up of the following people: Henry Avelling, T. F. McCabe, Robert Germaine, Wright Huntington, Annie Lockhart, Jessie Busby, M. A. Kennedy, Pitts Hugh Owsley, J. L. Sappore, Augusta Van Doren, Florida King-Ed and Mrs. J. L. Sappore, Manager, Horace Huribert.

HARTFORD.—OPERA HOUSE: Verona Jarbas presented her musical comedy Starlight 10, 11, to large audiences. Kellar 10, 11.—ITEM: Manager Lloyd was one of the first to fall in line at The Mirror's suggestion, to have the orchestra play "The Star Spangled Banner" at the close of performances. The Jarbas co. accompanied the orchestra behind the curtain, and the effect was novel and highly pleased the audience.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE: Shenandoah opened 10, for the week to go, attendance, which improved at each performance. The engagement was highly satisfactory to both manager and patrons. The piece is nicely staged and excellently presented.

DELAWARE.

WILMINGTON.—ACADEMY OF MUSIC: This new and handsome theatre was auspiciously opened 10-11 by Disney in The Seven Ages. Each performance was largely attended. Nothing but praise was heard on all sides for the new house, which is certainly as handsome and complete in all its appointments as it well could be. Shenandoah is the attraction for week of 11, followed by the Carlton Opera co. week of June 12.—GRAND OPERA HOUSE: A bunch of Keys to light business 10-11.—ITEM: Ramsey Morris, author and dramatist of The Tigris, spent the week in this city looking after the interests of the Shenandoah co., of which he is business manager. He made many friends during his stay in this city.—E. E. Rice's contract as H. E. Disney's manager, expired while the co. was here this week.—Mr. Rice tendered Mr. Disney and his co. a farewell banquet 10, at which all who were present had a particularly jolly time, and mutual regrets were expressed at the severance of business relations between the manager and star who have been associated together so long.

GEORGIA.

AUGUSTA.—ANTHEM: Manager D. H. Cohen of the Grand Opera House is in full accord and sympathy with THE MIRROR's movement to play the national anthem at the close of performances. Mr. Cohen has introduced the custom here.

ILLINOIS.

STERLING.—ACADEMY OF MUSIC: Aiden Benedict in Fabio Romani 10 delighted a large audience.

DIXON.—OPERA HOUSE: Aiden Benedict, supported by a good co., presented Fabio Romani to a well pleased audience 10. Grandpa Grey was reported 10 to a large and enthusiastic audience. Warren Ashley and Marie Heath had prominent parts.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Aiden Benedict as Fabio Romani 10 to medium business. The performance gave entire satisfaction.

ROCKFORD.—OPERA HOUSE: Rudolph Aronson's Casino Opera co. presented Erminie and Nady 10, 11 and pleased good-sized audiences.

ELGIN.—DU BOIS OPERA HOUSE: The season here closed 10 with Milton Nobles in From Sire to Son to a good house.—ITEM: The past season has been the most successful and prosperous ever known here. The Opera House has never been so well managed, nor have we ever had such good attractions.

MOLINE.—WAGNER'S OPERA HOUSE: New York Atheneum co. week of 10 at cheap prices.

INDIANA.

NEW ALBANY.—NEW ALBANY OPERA HOUSE: House closed for the season.—ITEM: Walter J. Floyd of The Silver King co., is visiting his numerous friends and relatives in this city.

INDIANAPOLIS.—PARK THEATRE: Harry Webster's Uncle Tom's Cabin co. week ending 10. Lydia Sisters 11.—ITEM: Manager George A. Dickson and family left for Europe 10.—Percy Wadsworth, press-agent for Fanny Davenport, is spending his vacation here with relatives.—Mac Powers has joined the Ida Van Cortland co. for a short summer season.—Harry Mack of the Tom Sawyer co. closed his engagement here to go with a comic opera co.

IOWA.

DUBUQUE.—OPERA HOUSE: John Dillon in Wanted the Earth 10 to standing room only, co. excellent.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: James O'Neill in Monte Cristo 10 to a good house. McCabe and Young's Colored Minstrels 10 to a moderate house. The Hyer Sisters gave two performances 10 to fair business.

INDEPENDENCE.—KING'S OPERA HOUSE: McGilvrey Family to a packed house 10.

DES MOINES.—POSTER'S OPERA HOUSE: James O'Neill in Monte Cristo 10 to a good house.—CAPITAL CITY OPERA HOUSE: Dr. Oliver's Royal Entertainers to fair houses 10, 11.

SIOUX CITY.—PRAYEE GRAND OPERA HOUSE: James O'Neill in Monte Cristo 10, 11 to good business.—ITEM: Manager Buchan quickly fell in this week with THE MIRROR's idea, and the audience now make their exits to the periodic strains of "The Star Spangled Banner." Manager Buchanan of the Sioux Grand Opera House, has been recommended by Governor Jones as one of the World's Fair Commissioners from Iowa.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Nellie Walker and the Walters' Comedy co. in Criss-Cross and Kill 10-11. The star is a pleasant soprano and the support was even and agreeable. The audience were good sized, attracted possibly by the beautiful weather and the low prices, as well as by the reputation of the co.—GRAND OPERA HOUSE: Home dark. The Barbini Concert co., composed of a number of the most ambitious and proficient of the pupils in our Conservatory of Music, will open a season at this house 10, after which they will visit Lawrence, Kansas City, Leavenworth and St. Joseph, and if the audience and the money held out will keep on indefinitely. They propose to give the conventional concert as a first part, followed by exotic acts from Trocadero and Rust in full costume, but of course without chorus.—ARTISTS:

Arthur Cooper, the city editor of the Topeka Daily Capital, the largest and most powerful journal daily in the State, devoted considerable space to that paper to a review of THE MIRROR's national anti-slavery movement. His example was also followed by the editor of the Topeka Daily State Journal and the Topeka Standard. They all state in cordial commendation of the idea, as Kansas has over one hundred thousand old soldiers as part of her population it is likely that the innovation will prove most acceptable to them.

MAINE.

BANGOR.—OPERA HOUSE: The Boston Islands Banjo Mandolin and Guitar Club to a fair house 10. Joe Hatch the humorist, and A. A. Webb, the banjo soloist, formerly resident in Bangor.

PORTLAND.—PORTLAND THEATRE: Struck Gas 10 to fair-sized house.—CITY HALL: Kellar for Ma C. Stockbridge's benefit 10 a large sized audience.

MASSACHUSETTS.

WORCESTER.—THEATRE: The Still Alarm drew very good houses week ending 10. Harry and Fay in McKenna's Flirtation 10-11.—ITEM: A Cold Day to crowded houses week ending 10.—ITEM: Joseph R. Redmond, who played the part of the photographer in A Cold Day co., after appearing in the first act afternoon of 10, left the stage amid great applause and going to his dressing room took a dose of poison. He then went on with his part in the play in the end, although he suffered terribly and could hardly stand. Immediately after the play he was taken to the hospital in this city where he died at 5 o'clock. He lives at Union Street, Brooklyn. He had been with A Cold Day on thirty-four weeks, and as the co. close for the season this week Mr. Redmond became disengaged. The local members of the Lodge of Elks took charge of the body, had it prepared for burial, and forwarded it by express to Brooklyn.

MILFORD.—MUSIC HALL: Annie Ward Tiffany 10 produced her new play, The Steppdaughter, written specially for her by L. R. Shewell. The play was well received. Lilly Clay's Gaiety co. close the season 10.

CHICAGO.—ACADEMY OF MUSIC: Annie Ward Tiffany in The Steppdaughter 10.

BROCKTON.—CITY THEATRE: Frank Mayo in Brockton gave a fine performance to fair business 10. Annie Ward Tiffany presented her new play, The Steppdaughter, for the usher's benefit to a large and well-pleased audience 10. The star was called to the curtain several times and shared the honors with Rose Tiffany and Annie Barclay. The ushers noted 10. A prize of \$50, offered by Manager Charles Greene to the usher selling the most tickets, was awarded to William Russell. Hearts of Oak 10.

MARLBORO.—MARLBORO THEATRE: Claude Banks presented Joan of Arc in French 10 to very good patronage. Audience well pleased. Frank Mayo presented Evangeline 10 to a full house, the occasion being the usher's benefit. Boston Ideal Banjo and Mandolin Club to good business 10; excellent concert.

AMESBURY.—OPERA HOUSE: Running Wild 10 to a small house. With the exception of Gipsy Wards the co. is very poor and the performance was deservedly biased. Kellar 10 to a fair house. Splendid performance. Lilly Clay's Gaiety co. June 6.

NEW BEDFORD.—OPERA HOUSE: Still Alarm 10, 11; good houses. Lilly Clay 10; fair house. Reeves' Band 10; good house.

FALL RIVER.—ACADEMY OF MUSIC: Harry Lucy presented The Still Alarm 10, 11, with good support to packed houses. Claude Banks 10, in Joan of Arc to a large audience. The performance was given in the French language and proved a rare treat to the French population here. The Lilly Clay Gaiety co. 10 to rather light business. Frank Mayo 10 to a small house.

LIVELY.—THEATRE: Verona Jarbas in Starlight 10 to a fair-sized house. The season is practically over, although there are several attractions booked at both houses.

ADAMS.—OPERA HOUSE: Mary Howe in concert 10 to a \$2.50 house.

LOWELL.—OPERA HOUSE: Verona Jarbas was an excellent co. had a fair-sized house 10. Bert Coots, Martin O'Neill and Charles Kirkis deserve special mention. Kellar 10 to a small audience. Lilly Clay 10.—ITEM: J. F. Myers, who with the Ideal Opera co., has joined the American Opera co., opening in Philadelphia 10.—Joseph Smith, of this city, has written some capital verses, of the topical song order, which have been set to music by William H. Way, and will be sung by James P. McDonald, of the Zeffie Tilbury co., which will open a Summer season at Halifax 10.

MILWAUKEE.—OPERA HOUSE: Bristol's Horsecars 10 to good business.

JACKSON.—HARRISON OPERA HOUSE: The benefit tendered Manager Green 10, drew one of the largest houses of the season. The attraction was F. F. Baker in Chris and Lena, which gave the best of satisfaction.

EAST SAGINAW.—ACADEMY OF MUSIC: Eunice Goodrich in repertoire 10-11 to good business. Charlotte Thompson 10, 11.—ITEM: P. F. Baker 10-11.

DETROIT.—MINER'S GRAND THEATRE: Prof. D. M. Brink 10 and his troupe of trained horses, ponies and mules, to large houses week ending 10.—WHITNEY'S GRAND OPERA HOUSE: A Social Session to crowded houses at each performance. Reuben Glue 10.—ITEM: Theatrical news is at a premium in this city.

BAY CITY.—WOODS' OPERA HOUSE: Charlotte Thompson in Jane Eyre and East Lynne to good average business 10, 11. Eunice Goodrich Comedy co. week of 10. P. F. Baker 10, 11.

MANISTEE.—OPERA HOUSE: Roche-Lansing co. to good business 10.

LANSDALE.—OPERA HOUSE: Bristol's Horsecars 10 to good business.

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KALAMAZOO.—ACADEMY OF MUSIC: Edwin Burrough 10-11 presented A Legal Document, Royal Jury and She to fair houses. P. F. Baker for Elks benefit 10.

MINNEAPOLIS.—GRAND OPERA HOUSE: Mabel Moore in repertoire 10-11 to good business. Charlotte Thompson 10, 11.—ITEM: P. F. Baker 10-11.

WINONA.—OPERA HOUSE: Milton Nobles in From Sire to Son to a light house 10. Pine play and Nellie McHenry in Lady Peggy 10.—ITEM: At the close of From Sire to Son, the orchestra rendered "The Star Spangled Banner." So you see we are not entirely out of the world.

MINNEAPOLIS.—GRAND OPERA HOUSE: House dark week of 10.—ITEM: HARRIS' HENRY AVENUE THEATRE: Olivette was given by the Bennett-Moulton Opera co. to a packed house. Frank Dashon as Copeland, made an unequal hit.—ITEM: BAY CITY OPERA HOUSE: Town Lots was presented to a large audience 10.—ITEM: Melbourne McDowell, Fanny Davenport and Judge A. J. Dittenhofer of New York, are in this city, attending the libel suit of Arthur H. Lotto and Jean H. Williams against Fanny Davenport.

ST. PAUL.—HARRIS' THEATRE: Wilbur co. in La Mascotte to standing room only, as usual, week of 10.

MISSOURI.

ST. JOSEPH.—TOURLA'S OPERA HOUSE: McCabe and Young's Colored Minstrels to a fair house 10. Prof. Gentry's trained horses and dogs pleased an audience 10, 11.—ITEM: GRAND OPERA HOUSE: Nellie Walker's co. opened a three nights' engagement in Criss-Cross.—ITEM: A co. composed of our leading comedians produced The Saxon and the Dame 10, in aid of local charity. The play was written by Mark Kenyon, whose professional career in the past fitted him to supervise and take part in the first production. The scene is laid in England in the ninth century, and the play is well and lucidly written.

HANNAH.—PARK OPERA HOUSE: Stuart's Theatre on week of 10 at cheap prices.

MARYVILLE.—ARNOLD'S OPERA HOUSE: Nellie Walker supported by a good co. in Criss-Cross to fair business 10, 11. This virtually closes the season here.

MONTANA.

HELENA.—MUNICIPAL OPERA HOUSE: The Rep-

tolesians in Don Quixote, Susette, Fra Diavolo and Facito drew large and enthusiastic audiences 10-11. First nights receipts, \$600; total receipts, \$1,200. Held by the Esmeralda to a small audience 10, 11. Hallen and Hart's Later On 10, 11. Nat Goodwin in A Gold Mine and The Nominees 10, 11.—ITEM: Manager John Maguire of the Grand Opera House, San Francisco, is in town, and intends to spend the summer here.

BUTTE.—OPERA HOUSE: Hallen and Hart's Later On 10, 11 to fair business. Nat C. Goodwin was billed to fill out the week 10-11, but, owing to the death of Miss Mae Durfee, who died very suddenly at Missoula, Mont., they did not open until 10, when they presented A Gold Mine, also at matinee 10, closing 11 in The Nominees and Lead Me Five Shillings. Mrs. Goodwin made her first appearance on any stage 10, essaying the role of Una Pownall, Miss Durfee's part. Held by the Esmeralda 10-11. Evangeline 10.—LYCEUM THEATRE: W. A. Brady's After Dark to good business 10-11. Bobby Gaylor received an ovation. He is a great favorite here.

NEBRASKA.

OMAHA.—BOYD OPERA HOUSE: Gondoliers to large and fashionable audiences 10-11. Cleveland Minstrels 10. A Pair of Jacks June 4, 5.—GRAND OPERA HOUSE: McCabe and Young's Minstrels to light business 10-11.

GRAND ISLAND.—BURTNETT-BACHMAN'S OPERA HOUSE: Eddie Elsler in The Governess was well received by a large audience 10.

NEBRASKA CITY.—OPERA HOUSE: Alcorn Opera co. in Olivette to a small but well-pleased audience 10.

HASTINGS.—KERR OPERA HOUSE: Rhea in Josephine, Empress of the French, 10, and Eddie Elsler 10 to largest and most fashionable audience of the season. Peabody and McCurdy's Spectacular Opera co. 10, 11.

NEW YORK.—NEBRASKA HIRE.

PORSCHE.—MUSIC HALL: Running Wild 10 to a disappointed audience. Thomas E. Shea in repertoire to good business week of 10. Support good.

MANCHESTER.—MANCHESTER OPERA HOUSE: Eddie Ward Tiffany presented The Steppdaughter to fair business 10. The play was well received, and will undoubtedly prove a popular success. This closes our season. The house will re-open in August with George Thatcher's Minstrels.

NEW YORK.

HOBOKEN.—H. K. JACKSON'S THEATRE: Lizzie Evans latter part of last week to fair business. A Domestic Cyclone was the attraction 10.—ITEM: COOK'S THEATRE: A variety and specialty comb. on thirty-four weeks 10. This week the Forsters' co.—Owing to a good medium business all last week. This week the Forsters' co.—Owing to a large bereavement your correspondent is unable to give details of the business and attractions here.

formance here. Let the good work go on. THE Mirror always leads.

GUL CITY—OPERA HOUSE: E. P. Sullivan co. week of June 9.

SCRANTON—ACADEMY OF MUSIC: Louis James in Othello as to good business. Miss Victory Battman and F. C. Medley, of the support, were excellent.

RHODE ISLAND.

PROVIDENCE—GAETY: The Pakir packed the house week closing 24. Verona Jarreau Comedy co. week of 25.

NEWPORT—OPERA HOUSE: The Lilly Clay Gainty co. appeared to a good house 19. There was no orchestra and a solitary violin was the only substitute for one. The result was rather melancholy from a musical standpoint.—ELKS: Your correspondent has been elected secretary of the Newport Lodge of Elks.

WOONSOCKET—OPERA HOUSE: Davy Crockett to a small house 22. Many were disappointed as Frank Mayo's Quartet was filled by his son. Lilly Clay co. 26.

SOUTH CAROLINA.

CHARLESTON—GRAND OPERA HOUSE: That summer opera pays well in Charleston, provided the co. be a strong one, is now a fact established by the Grau co. "The Brigands," "Pinafore" and "Amorita" were given week of 19, being the third week of their four weeks' engagement, to large houses. Erminie and "The Climes" week of 26. The entire co. have made a pronounced hit, and it is probable that Manager Grau will be induced to extend the engagement to six weeks, perhaps longer.

GREENVILLE—GILBERT OPERA HOUSE: MacCollin Opera co. did a good business at popular prices week ending 17.

COLUMBIA—OPERA HOUSE: MacCollin Opera co. 23-24 in Le Masque, Falda, Musketeers and Mikado to large and well-pleased audiences.

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE: The concert given under the auspices of the Ladies' Musical Society for the benefit of Prof. H. S. Krouse 13 drew a large and fashionable audience and netted a neat sum.—**GRAND OPERA HOUSE:** The Said Padua Opera co. went to pieces here, leaving the chorus almost destitute. The principals and the manager had resources, evidently, for they soon left town. Manager W. J. Burgess offered the use of his house, and with the help of local musicians a concert was given 15 which netted \$500-75, about \$40 for each. This was sufficient for those going West, and Manager Burgess, of the Opera House, Manager Boston, of the Theatre, some of the newspaper men, and the attachés of the Opera House made up a subscription to help those going East. At the close of the concert, when the remnant of the co. came on to sing "The Star Spangled Banner" (scored one for Manager Burgess), Miss Carroll Cross, the only one of the principals who remained, made a neat speech thanking the people of this city for their kindness. Miss Cross said that she was a Westerner, and was pleased to show the people from the East that the people in the West had hearts as large as their mountains and snow blockades, and that every member of the co. would ever keep in kindly remembrance the city by the inland sea. She called for three cheers for Manager Burgess, which were enthusiastically given by the audience. The first note of "The Star Spangled Banner" had scarcely been played when a large national flag was lowered from the flies. As its folds touched the stage there was a burst of music and applause which fairly made the shingles rattle. Miss Cross presented Josephine 16, 17 and matinee to large houses. The performances gave general satisfaction.—ITEM: The Music Festival to be given 20, 21 and afternoon of 22 in the large Tabernacle will be a notable event. There will be a chorus of 20 voices. Mr. R. B. Young, baritone, and Miss Martha Baylies, soprano, will come from Omaha to assist. "Hall Columbus" will be sung for a finale at the matinee by over one thousand children with flags in hand. The whole is under Prof. Evan Stephens. It is hoped that the closing number will be made "The Star Spangled Banner," which with the immense orchestra, chorus and the grand organ, would be sublime. Arrangements were pending, with Miss Emma Jack to sing at this festival, but her engagements would not permit of her coming at this time.

VIRGINIA.

ROANOKE—OPERA HOUSE: J. Randall Brown 19 in mind reading and spiritualism to fair business. ITEM: Your correspondent watched with interest the patriotic movement inaugurated by THE Director, Mr. Borden, the manager of the Opera House here is enthusiastic over it and says, hereafter the audience will love his house listening to the strains of the national anthem.

WASHINGTON.

TACOMA—TACOMA THEATRE: Rice's "Evening" 19-20 to good houses. Katie Emmett in "The Walls of New York" 21, 22 and matinee to good business.

SPokane FALLS—CONCORDIA THEATRE: Nat Goodwin 21, 22 in "A Gold Mine" to good business. William A. Brady's "After Dark" to large houses 24, 25.

SEATTLE—TURN HALL THEATRE: Katie Emmett in "The Walls of New York" 23, 24 to good attendance. Rice's "Evening" 25, 26 to good business.

WEST VIRGINIA.

WHEELING—OPERA HOUSE: Mrs. Gen. Tom Thumb and co. pleased large audiences, mostly children.—**GRAND OPERA HOUSE:** Gardner's Streets of New York 27-28. Fair business.

WISCONSIN.

MILWAUKEE—DUJOU OPERA HOUSE: Woman Against Woman beginning May 19 had a fairly profitable week. May Wheeler, who assumes the part of Jessie Barton created a good impression. Her acting at times is very strong. Of the balance of the co. special mention should be made of Walter H. Edwards in the character of John Tresseder, which was an excellent piece of work. Alex Vincent as Phil Tresseder was also very satisfactory. Dyke Brooks gave a fine impersonation of the part of Sir Henry. Florence Hamilton as Miriam is too artificial and Linda Fictic's overdoes the part of Rachel. Hilton Hobbs' week of 26.—**STANDARD:** Mabel Sterling in Silver Bird played to fair business week of 26.—ITEM: Martin Cody is home for the summer, having closed his season.

MADISON—FULLER OPERA HOUSE: Nellie McHenry in "Lady Peggy" 19, and Vera Kendall 21, both to good houses.—**TURNER HALL:** After being dark several months this house was reopened 23 for the week by May Brattone at cheap prices. Business was very unsatisfactory.

LA CROSSE—LA CROSSE THEATRE: Milton Hobbes presented "From Sea to Son" 26, and gave entire satisfaction. The Rudolf Aronson Opera co. in Madly 21, to a packed house. Nellie McHenry delighted a good house 29. This closes our season. Citizens of Normandy 29, 30.

CANADA.

WINNIPEG—PRINCESS OPERA HOUSE: McLean Preissco on to good business week ending 17. They remain another week.

ST. JOHNS—MECHANICS' INSTITUTE: W. S. Hopkins and co. in "The Golden Giant" 29, 30, Jim the Penman 21, 22; Unknown 23, 24; Holiday matinee 24. Little Lord Fauntleroy. Very large and enthusiastic houses testified the favor in which Mr. Hopkins is held in this city. The plays were well staged and well acted, the co. being far above the average. Certain calls are not common with our audiences but all the leading members of the cast were honored with one or more.

TORONTO—GRAND OPERA HOUSE: McDowell's co. opened a two weeks' engagement 6.—**TORONTO OPERA HOUSE:** Kate Purcell in "The Queen of the Plains" to fair business 13. Across the Atlantic week of 21.

MONTRÉAL—ACADEMY OF MUSIC: The Two Sister to fair business week ending 24.—**THEATRE ROYAL:** Eight Owls Burlesque co. to good business week of 19. The Broomsticks of Caribbean week of 24.—ITEM: The plans for Mecca, Sparrow and Jacobs' new Theatre are already in the hands of the architect. They say that when finished it will be the finest theatre in Canada.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S CO.: Boston May 19—two weeks. **ARIZONA JOE:** Cleveland, O., May 26—week. **AROUND THE WORLD CO.:** New York City—indefinite.

APRIL DARK CO.: Portland, Ore., May 26-28. San Francisco June 2—three weeks.

ACROSS THE ATLANTIC CO.: Montreal, Can., May 26—week.

ALEXANDER SALVINI: Boston May 19—four weeks.

BARRY-FAY CO.: Lynn, Mass., May 26, 29. Worcester 29, 30. Boston 31.

BUNCH OF KEYS CO.: Philadelphia, Pa., May 26—week.

BROOMSMAKER CO.: Montreal, Can., May 26—week.

CARRIE ANDERSON CO.: Rockport, Mo., May 26—week.

CITY DIRECTORY CO.: N. Y. City Feb. 17—indefinite.

DENMAN THOMPSON: Philadelphia May 12—indefinite.

DEAD HEART (O'Neill's) CO.: Chicago May 26—three weeks.

DEAD HEART CO. (ADELE PAYNE'S) CO.: Buffalo, N. Y., May 26.

DOMESTIC CYCLONE CO.: Paterson, N. J., May 26, June 2.

EDITOR CO.: New York City—indefinite.

EFFIE ELLISER CO.: Aspen Col., May 25, 28. Leadville 29, 30. Pueblo 31.

EDWARD GOODRICH CO.: Muskegon Mich., May 26—week. Sainte Marie 29—week; Marquette Mich., July 7—weeks.

E. P. SULLIVAN CO.: Binghamton, N. Y., May 26-31. Erie, Pa., June 2—week.

EVANGELINE CO.: Walla-Walla, Wash., May 26, 29. Spokane Falls 29, 30. Butte, Mont., June 2-4. Accoona 5. Helena 6, 7.

EDWIN STUART CO.: Springfield Ill., May 26—week.

EDWARD'S DOT CO.: Brooklyn, N. D., May 26—week.

E. A. MACDONELL CO.: Toronto Can., May 19—seven weeks.

FRANK MAHO CO.: Jersey City, N. J., May 26—week.

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FRANK JONES CO.: Racine, Wis., May 26—week.

HELD BY THE ENEMY CO.: Portland, Ore., May 26—week.

HILARY CO.: Circleville, O., May 26, Lancaster 29. Pittsburgh, Pa., June 2—week.

HELD IN SLAVERY CO.: Allegheny City, Pa., May 26—week.

J. B. POLK CO.: N. Y. City May 19—two weeks.

KATE PURSELL CO.: Buffalo, N. Y., May 26—week.

KNIGHTS OF TYBURN CO.: Brooklyn, N. Y., May 26—week.

KITTE RHODES CO.: Hornellsville, N. Y., May 26—week; Binghamton, June 2—week.

LIZZIE EVANS: Hoboken, N. J., May 19—two weeks.

LONG LANE CO.: Denver, Col., May 26—week.

LINDON-EASLIE CO.: Cincinnati, O., May 26—week.

LATER ON CO.: St. Paul, Minn., May 26-31.

LOST IN NEW YORK CO.: Brooklyn, N. Y., May 26—week.

MCCARTHY'S MISSES CO.: Baltimore, Md., May 26—week.

MORRIS CO.: Akron, O., May 26—week.

MAUD GRANGER CO.: Postoria, O., May 26, Findlay 29, Toledo 30, 31.

MRS. GEORGE S. KNIGHT: Chicago May 26—week.

MADISON SQUARE CO.: Boston, May 26—week.

MONTE CRISTO (O'NEILL'S) CO.: Chicago May 19—three weeks.

MILTON NORRIES CO.: Milwaukee, Wis., May 26—week.

MAIN LINE CO.: Indianapolis, Ind., May 26—week.

MONEY MAD CO.: New York City, April 26—indefinite.

MODEL COMEDY CO.: Wheeling, W. Va., May 26—week.

MANKIND CO.: Boston May 26—week.

MONTA OF MONTANA CO.: Detroit, Mich., May 26—week.

MUGGS' LANDING CO.: Johnstown, N. Y., May 26, Amsterdam 29.

MARY SHAW CO.: Cleveland May 26—week.

NAT GOODWIN CO.: Duluth, Minn., May 26, 29.

NOSS FAMILY CO.: Carrollton, O., May 26, Minerva 29, Alliance 30, New Brighton, Pa., 31.

NELLIE MCHENRY CO.: Minneapolis, Minn., May 26, 29, Helena, Mont., June 2-4. Butte 5-7. Spokane Falls, Wash., 9-11. Seattle 12-14.

OLD JED PROUTY CO.: Calais, Me., May 26, 29. Bangor 30, 31.

ONE OF THE BRAVEST CO.: N. Y. City May 26—week.

ONE OF THE FINEST CO.: Pittsburg May 26—week.

OLD HOMESTEAD CO.: Chicago May 19—two weeks; San Francisco June 26—four weeks.

PAIR OF JACKS CO.: Kansas City, Mo., May 26—week.

P. P. BAKER CO.: Kalamazoo, Mich., May 26, Rock Island, Ill., 29. Davenport, Ia., 30. Muscatine 31.

PAUL KAUVAS CO.: Los Angeles, Calif., May 26—week.

PAYMASTER CO.: Philadelphia May 26—week.

RICHARD MANSFIELD CO.: N. Y. City May 26—indefinite.

BOYCE-LANGSHAW CO.: Grand Haven, Mich., May 26, Milwaukee, Wis., 29-31.

RHEA: Stockton, Calif., May 26, San Jose 29, 30. Sacramento 31, 32. Tacoma, Wash., June 2-5. Portland, Ore., 9. Vancouver, B. C., 10, 11.

RAG BABY CO.: N. Y. City May 26—week.

RUNNING WILD CO.: Richmond, Mass., May 26, Gardner 29, Bangor June 2-4. Dover N. H., 3. Dexter 24. Skowhegan 5. Waterville 6.

SCOTT GUNN CO.: Monroe, N. J., May 26.

PAINTER CO.: Philadelphia May 26—week.

SHATTEN CO.: N. Y. City May 19—indefinite.

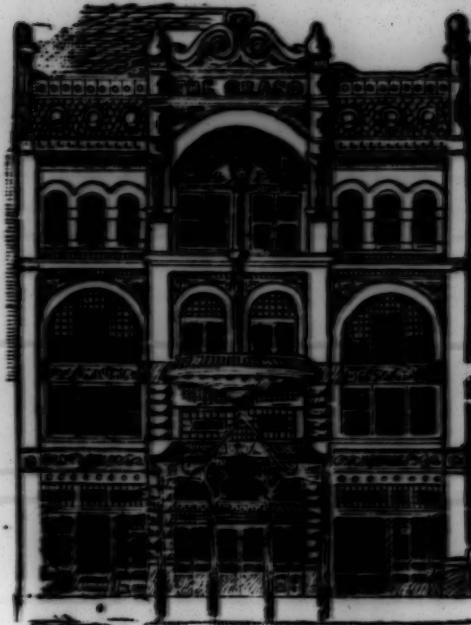
STANDARD THEATRE CO.: Galesburg, Ill., May 26—week.

SPOONERS COMEDY CO.: Manchester, N. H., May 26—week.

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